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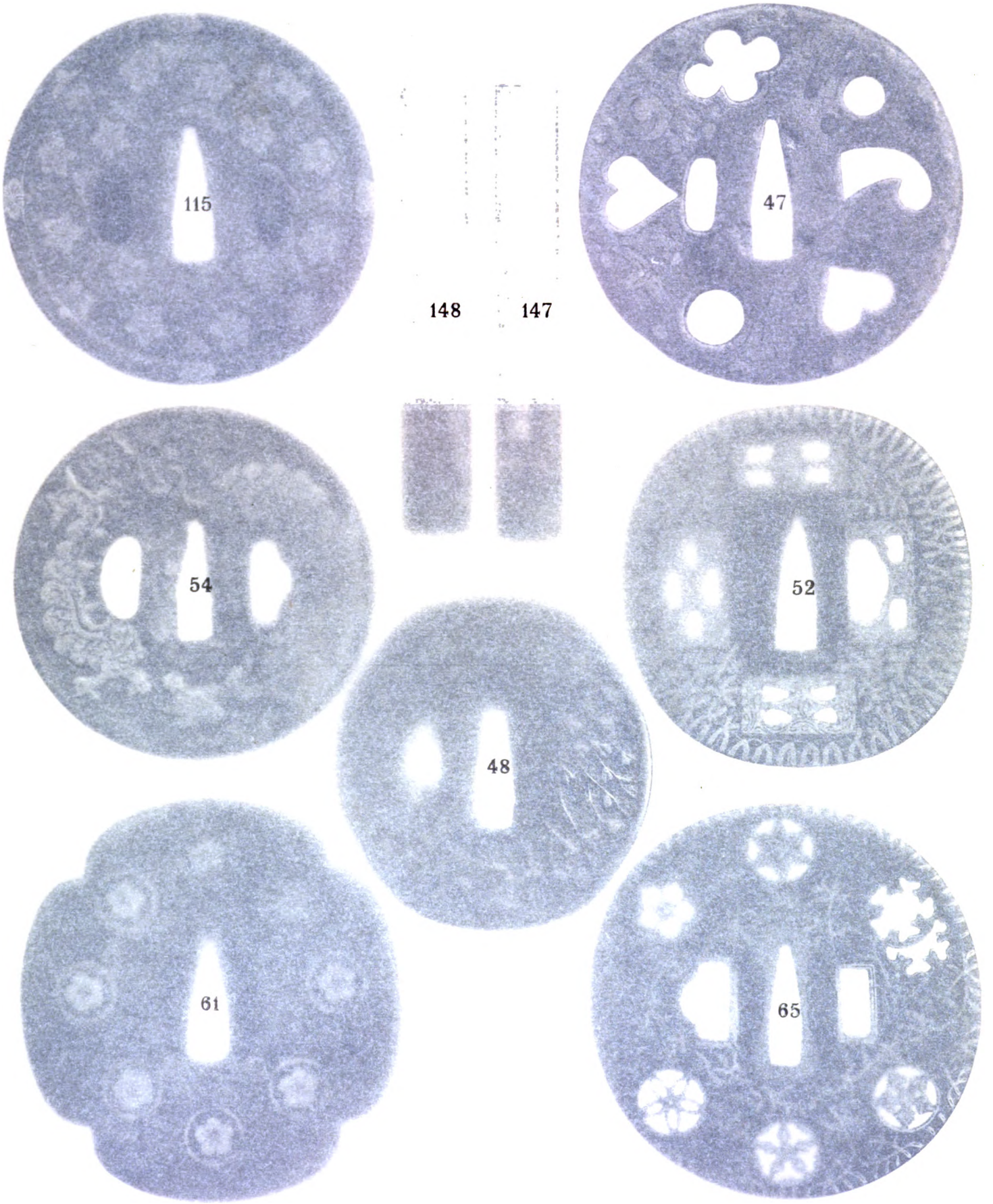

I. YOSHIRO ZOGAN.

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JAPANESE SWORD FITTINGS

A DESCRIPTIVE CATALOGUE OF THE COLLECTION OF

G. H. NAUNTON, Esq.,

COMPILED AND ILLUSTRATED BY HENRI L. JOLY.

THE TOKIO PRINTING Co., READING.

LONDON, MCMXII.

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PREFACE.

COLLECTORS of Japanese sword fittings, whether in their country of origin or in Europe and America, are agreed upon one point, the desire for more information on the subject of their quest. In other respects their opinions and their tastes vary considerably, some regard with interest only those pieces which have been handed down with complete or nearly complete pedigrees from the days in which they were made to the present time, through generations of owners, and they form a minority even in Japan, others collect the works of some particular maker, or accumulate series of subjects, or specialize in some particular school, some collect the fittings of certain periods only, others more catholic in their tastes collect to please themselves. In this country, at any rate, with the exception of a few men who have tried to gather specimens representative of the various schools, on a pre-conceived plan, or have limited themselves to uncommon and quaint pieces, the basis of selection has been a general admiration for the designs, endless in variety, the technique simple or refined, yet in all true Japanese work always adapted to the ultimate destination of the object, and finally, the scenes, legendary or otherwise, depicted on the fittings.

This state of affairs is doubtless greatly due to another factor as well, namely, the absence of an authoritative book dealing with the subject in such a manner as to enable the collector not only to understand the evolution of sword furniture through six or seven centuries, but further to discriminate with fair certainty the genuine work by the masters of the various schools from the imitations made during the same period in response to the demands of fashion.

A few volumes have been published, giving a certain amount of information, but the preparation of an exhaustive work requires the compilation, comparison, and sifting of all the evidence available in Japan and elsewhere, whether written, traditional, or concretly embodied in the fittings themselves, scattered to the four corners of the world since the Restoration of Meiji. Pending the publication of such a work, and, in fact, as a help towards its realization, the study of collections and the exchange of opinions are the only means of perfecting our critical equipment, but collections cannot always be inspected, even cursorily, often their very existence is unknown to those interested in the subject, and when their contents are hurriedly dispersed at sales it is hardly possible to study them profitably. Hence it is submitted that illustrated catalogues are the best means to familiarise dilettanti and students with the works accumulated here and there in private or public collections, and thus in a way enable them to share in the pleasure the owner feels in their possession.

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This is the thought which has prompted the preparation and publication of the present catalogue, and it is hoped that the study of its contents, and especially of the illustrations, will prove of interest and value to its readers. It may be stated here that amongst the makers represented in this collection there are some two hundred whose names have not been recorded in any of the lists or catalogues hitherto published.

In the selection of the 1,450 pieces illustrated, the author has adopted a wide range so as to reproduce large series of types and designs, and the collotype plates have been made *direct from the objects*, with infinite care, by the Photophane Co. The author is responsible for the arrangement of the objects, as much as possible in their schools, although, owing to the great variety of sizes and shapes, and sometimes so as to facilitate comparison of technique or design, certain departures from that rule have been unavoidable.

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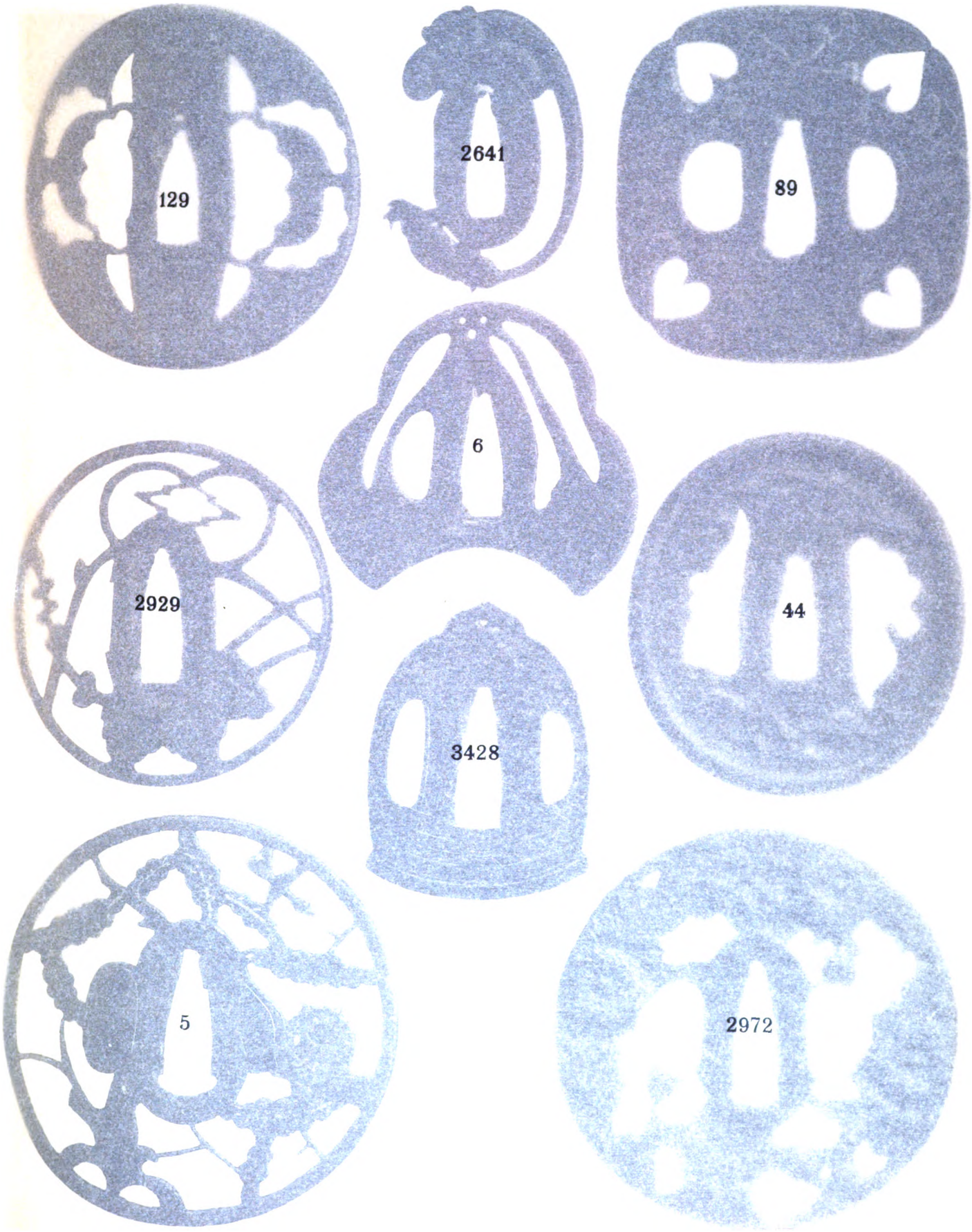

II. VARIA.

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INTRODUCTION.

THE above preface sets forth the *raison d'etre* of this book: it is intended primarily to supply collectors and students with short descriptions of nearly five thousand specimens and illustrations of about one-third of that number, reproduced with all the accuracy of which painstaking photography is capable. Thus it is hoped that further material for study and comparison will be made available for the use of those interested in the subject, who cannot handle the actual objects. Some schools are represented by a large number of specimens, others by a few, others not at all—a feature common to almost all collections—for it would be well nigh impossible to get together representative specimens of *all* the schools, not to say of all the craftsmen, who made sword furniture, whether one aimed at having none but the best or the genuine pieces, or even if second rate pieces and evident forgeries were considered worth keeping to fill up gaps.

Yet there can be no doubt that if all the collections in existence in Japan, in Europe or in America were carefully catalogued much valuable information would result from the comparison of the specimens selected for illustration, and from the comparison of the technique recorded in the descriptions. In that respect modern catalogues are much more satisfactory than was hitherto the case, even in *some* auction rooms the time is swiftly passing of such entries as:—

333.—A lot of ten old Japanese *tsuba*, some signed *and inlaid with gold* .. 10

334.—Another ditto. 10

and it is realized that accurate descriptions are greatly appreciated by collectors, whatever their speciality, for purposes of comparison and record, so that the likelihood of a unique Sōmin being sold amongst a bunch of third-rate pieces, as happened in the Brinkley Sale, is becoming fairly remote.† In Japan, if one turns to some of the publications in which from time to time *tsuba* are described, one finds recorded in full the nature of the metal, its surface, shape, size, thickness, shape of edge and rim, nature of the perforations or inlays, subject, number of *hitsu* (side holes), &c., reduced to a crisp sentence containing all that is necessary for the reader to conjure in his mind a picture of the object itself. Of course, photography enables us to dispense with a great deal of this detail, but when a student wishes to investigate the nature of a man's technique, the

† See Brinkley, Japan, and China notes.

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subjects he affects, these details are necessary, they have to be tabulated and compared before any expert knowledge can be obtained, and even then we cannot be sure of reaching finality and absolute truth.

In Japan, sword fittings were always an important part of a Samurai's private possessions, he might have but two swords or he might have many more, but his only luxury of adornment, his only jewelry, so to speak, was the set of fittings of his weapon. From metal mounts, necessary to the construction of the sword as they were originally, the fittings became in the course of centuries ornamental accessories without losing their pride of place as necessary parts of the weapon.

The true Samurai however paid far greater attention to the serviceable nature of the *tsuba* than to its decoration, however much they might indulge in pretty delicate work on the smaller fittings, and it is said that only Doctors, Tea Ceremony enthusiasts and such people wore highly decorative *tsuba* on their swords. So that the men who appreciate sword furniture in its true light put before fine decorative chasing strong work the maker of which never forgot that his fittings were part of a weapon, the real mission of which was to be *Satsu jin ken kwatsu jin to*: "A sword with which one could save or destroy a life."

In the following pages it is my intention to sketch the evolution of the fittings throughout the ages, and although, perhaps, this essay will not materially increase the knowledge of the few who have studied the question with care, although some of the statements may be open to discussion or challenged by some readers—notwithstanding the fact that they are not dogmatic, *ne varietur* pronouncements, I hope that on the whole it may afford some information to the younger collectors or students of sword furniture. It is perhaps too ambitious to hope also that its perusal may lead them to enter into more exhaustive investigation of a subject bristling with difficulties and contradictions, yet—and may be even because of that very fact—one of consummate interest, whether it is approached with the mind of an antiquarian or whether it is looked upon as an artistic pleasure, oblivious of labels and dates.

NOMENCLATURE AND TECHNIQUE.

Collectors are nearly all familiar with the names of the various fittings and their technique, but it may not be amiss to summarize here a nomenclature of terms which will recur right through this book.

TSUKA is the handle of the sword, it encloses the tang called *nakago*, which is secured in place by a rivet, *mekugi*, originally provided with an ornamental cover on either side called *menuki*, but the latter pieces became mere ornaments in later days. The pommel is called *kashira* in all swords except the *tachi* when it receives the name *kabuto gané*; at the base of the *tsuka*, a ferrule is placed called *fuchi*, the bottom of which is called *tenjo gané*.

Under the *fuchi* come one or two washers, *seppa*, then the guard itself, *tsuba*, to be followed by one or two more *seppa*, and the *habaki* which fits into the scabbard and prevents the blade from being pushed in so far that its edge could touch the wood, and become dulled.

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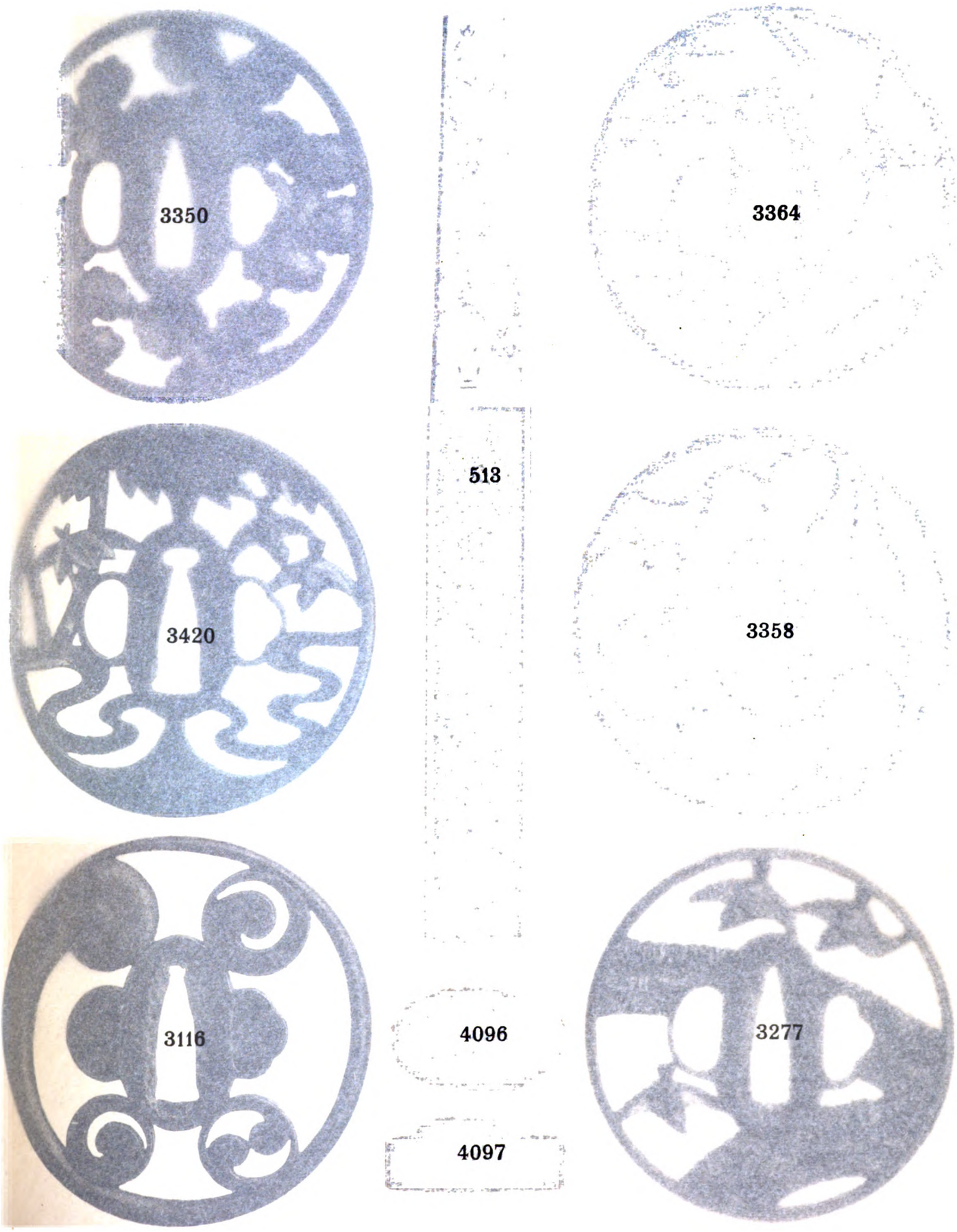

III. VARIA MARUBORI.

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The scabbard, *saya*, made of wood, lacquered or covered with shark skin (*samé*) or metal plates in some cases, terminates at the far end with a metal fitting sometimes similar to the *kashira*, sometimes more or less considerably extended, called *kojiri*.

On the sides of the scabbard are placed the *kozuka*, the *kōgai*, the *soritsuno* and a cleat through which passed the *sage ō* or cord, this cleat is called *kurikata*, besides sometimes some other fittings: *koiguchi*, *urakawara*, &c.

IRON, STEEL. NAMBAN TETSU, *i.e.*, iron of the southern [foreign] barbarians, see *s.v.* Namban *tsuba*, see also my Introduction à l'Etude des Montures, &c., and the Introduction to the Hawkshaw Catalogue.

SENTOKUDŌ, a copper-tin-lead-zinc alloy imitating the Chinese bronze of the period Suen T'ieh (1426-36), the aventurine sheen of which is obtained by a suitable pickling process.

SHAKUDŌ, an alloy made of a base of copper bronze called *niguromé* to which was added 1 to 4 per cent. of gold. It changes colour from red to purple-black when boiled in a suitable solution, but changes again with age to varying tinges from black to brown.

SHIBUICHI, an alloy of copper and silver, in which the latter metal enters for at least one-fourth, and often for half the weight. Its natural yellow colour becomes grey when pickled, with mottled patina if suitably mixed with *shakudō*. The patina of *shibuichi* is destroyed by all greasy substances such as plasticine, and by gum from labels. It can only be restored by re-pickling, but even then it comes often too green or too light.

NANAKO.—A method of surface dressing consisting in covering the selected area with raised dots produced with a sharply struck punch. This tool is small and short, the end being cupped like that of a riveting chase. As a rule cheap *nanako* was struck only once, but the best was struck twice or three times with appropriate punches so as to get a sharply defined projection, the metal being thoroughly annealed between the processes. This technique resembles the *sablé* of French *ciselure* on sword mounts and on ormoulu, it also resembles the grained decoration found on old Fourteenth-Fifteenth Century European leather ware (*cuir-bouilli*), and on Indian brass. In fact it is a fairly common type of groundwork, but it was nowhere developed to the perfection attained in Japan—*nanako* was the criterion of a steady hand, it was *de rigueur* on dress and court weapons, and its regularity is a matter for astonishment even for those who can work on metal, the size of the grains varies from ·2 mm. to over one mm.—*nanako* was struck either in straight lines or in concentric lines, in regular sequence or with a pattern of spaces such as in *gonomé* and *daimyo nanako*. I have only seen one piece (in my possession), of double work with concentric grains of two diameters on top of one another. Not the least interesting is *nanako* on iron, a much more difficult work than on the softer metals or alloys. *Nanako* struck over an inlay of gold wire in *shakudō* gives a very rich effect, akin to that of brocade; it was an early Nineteenth Century innovation, perhaps a return to the days when *nanako* may have been intended to represent a fabric, although the generally adopted opinion is that its appearance is derived from that of fish roe, but that matter needs critical discussion.

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ISHIMÉ means stone surface, *i.e.* a roughened surface tooled either with a punch or a blunt chisel, many kinds of which will be noticed in the illustrations. There is an endless variety of *ishimé* styles, some of which were affected by particular makers and accordingly must be borne in consideration when judging their work.

TSUCHIMÉ is an *ishimé* produced with the pane of a hammer.

YASURIMÉ are file marks, purposely made, either to imitate rain (*shiguré*) or for some other purpose; the style of *yasurimé* is also an important point in judging fittings.

AMIDA YASURIME, AMIDA TAGANÉ, are radiating lines made with a file or a chisel, usually with the latter but the first name is the most common.

NEKO GAKI "cat scratches" are a peculiar chisel treatment found on the back of *kozuka*, with the chisel burrs left in place and flattened.

IROYÉ work applies to all inlays of an alloy or several alloys on a base of iron or some other metal or alloy. It means *coloured picture* from the fact that the various alloys develop their respective patina under the influence of the acid pickle in which they are boiled.

UCHIDASHI means hammered work, *repoussé*; it is applied to all work bossed out from the inside so that a raised surface be produced, to be chased, inlaid, or otherwise worked upon.

ZŌGAN means inlay, *honzōgan* is the true inlay in which metals, wire or plates are hammered in grooves and securely caulked in place; *nunomé* is mere *onlay* of thin beaten metal such as gold or silver, or copper, on a surface specially prepared (*téoki*) with a mesh of chisel cuts regular as file cutting, the crossed lines of which form minute teeth on which the soft metal decoration is hammered, and which key it to the base—thus real Komai work of the present day.

TOGIDASHI ZŌGAN consists in a true inlay of a dark metal on a light one or *vice versa*, rubbed down so that the effect is much the same as in *togidashi* lacquer.

The application of that word to the work of Rinsendo and Yoshinori, *e.g.* crows against the moon, is a regrettable extension of the meaning, favoured by modern Japanese writers, but none the less inaccurate.

MOKUMÉ is a material obtained by piling up on top of one another thin sheets of various metals and alloys, beating them out of shape in various ways and heating them so that they form a homogeneous mass, then planing down the slabs so as to obtain sheets or veneers in which the various layers of alloys show in their respective colours after pickling. There are several kinds of *mokumé*; but *tsuba* made entirely of this material or merely covered with it are now extremely rare.

ISHIMATSU is a pattern in which squares of silver and *shakudō* are set side by side as on a chessboard; it is so called from the name of an actor who adopted the pattern of black and white squares for his dress. Inlays of that kind have been made of microscopic minuteness. In a *tsuba* belonging to Sir Arthur H. Church the squares are about ·2 mm., say *one-hundredth of an inch* wide.

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GURI BORI consists in a metallic imitation of Guri lacquer, sheets of *shakudō* and copper, or of the same metals and *shibuichi*, are piled up, sweated or brazed, and then cut with deep V grooves in patterns; this work was done by the Takahashi and a few other people of the Ito and Shoami families. It is interesting to note that Guri lacquer was used to cover armour scales in China about or before the Eighth Century. From a technical standpoint it is astonishing how the V grooves were cut of perfectly even depth on both sides without even digging into or through the middle layer. In some rare examples the material was cut in a serrated design, or even as in a chrysanthemoïd *tsuba* (Church Collection) cut right through in a slanting direction.

SWORD FITTINGS.

As I wrote in another place, to unravel the history of the Japanese sword, and of its fittings, is a task the magnitude of which becomes more evident and more appalling at every further step which the student succeeds in making towards his goal. Books relating to sword blades and their makers exist in hundreds, wherein the names and characteristics of every swordsmith are set forth with more or less detail, shuffled in alphabetical order, or in families, or in provinces, as the compiler felt himself moved by the spirit, but the fittings have not received at the hands of writers such an exhaustive treatment. There are only a few works giving the names of famous chasers and their pupils, often copied from one another, sometimes contradictory in their information, and more often still, tantalizingly vague, whilst at times their statements are obvious mistakes. Some, like the *Soken Kisho*, mention a man's name, perhaps his age and a few scanty particulars, then compare his work to the snow on a far distant mountain, or the swift flight of a swallow over a still lake; others are less poetical, but give addresses in long forgotten streets. Drawings of fittings are rare in those old books, in which only the Gotō Family received some sort of pictorial recognition, as, for instance, at the hands of one writer, who intended to deal in the same way with two other families, but even then the information is somewhat unsatisfactory and in places open to serious doubt. In other books published circa 1845-50, some extensive biographical information, generally lacking in critical value, is given. The standard works being the *Kokon Kinko Benran* published circa 1837 in two volumes; the *Kinko Tanki*, at first published privately in 1839 with much outspoken criticism at the end of the volume, as I mentioned elsewhere, but reprinted under the name of *Zanko Furiaku* (properly *Senko*) five years later with an additional chapter, and *without* the critical notes. The first work is arranged in *i-ro-ha* syllabic order, the others in families. Those unfamiliar with the Japanese script owe much to Mr. Shinkichi Hara for his German dictionary of the best-known chasers, but it would be well if museums, collectors and students agreed to compile a supplement to that work, by publishing all the names they possess, not found in Hara. According to my experience and that of others there must be hundreds which it would be desirable to record, and even then, doubtless, gaps would remain. During the last fifteen years more material has become available, chiefly in the proceedings of the *Token Kwai*, but no book exists recording fully the history of the chasers from 1845 onwards.

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Besides printed books there are a few unpublished manuscripts in Japan and in Europe, illustrating in outline fittings either collected by the writers or drawn from pieces in the possession of friends or of temples, but in some cases the present Japanese owners, although often willing to lend their manuscripts, are sometimes equally chary of publishing them. Much of that material lacks critical value as I have already said of the books: in the days before Meiji, communications in Japan were slow and arduous, the watertight compartment system of provinces, *Kōri*, *Kun* and *Ken* with their gates or *seki*, their interminable passport examinations, the suspicion always resting on strangers of an inquiring turn of mind, deterred people from pushing far afield in their expeditions in search of knowledge, and they had perforce to be content with the flotsam and jetsam of intercourse with *samurai* from other provinces for swords and fittings to examine; or they had to gather their information from professional dealers in fittings. In the case for instance of the large manuscript *Toban Shinpin Zukan* which I copied thanks to the kindness of Dr. E. W. Dahlgren, some three hundred pieces are reproduced, but the preface has only little interest now, although it represented a fair amount of knowledge when it was written, probably in the first quarter of the Eighteenth Century.

So great, moreover, were the name and the influence of the Gotō school, that to offend its leaders by discussing their statements, their certificates, their dating, would have been a serious matter; so much so, in fact, that in at least one case a deliberate *fake* as to a date, to support a Gotō statement, has been pointed out to me in one of the old books, and others have been alluded to. The information relating to temple treasures, more or less shrouded in legend, is not always accurate, and doubts have been cast on the genuineness of pieces purporting to have been given at certain dates, so that on many points of historical interest it is almost impossible to say definitely what is acceptable evidence until Japanese critics have themselves given a final verdict. On that very point a Japanese Professor told me, "there are many original *boxes* in the temples but the original contents have long since been lost, and replaced by copies, even then we cannot see everything and many treasures are only shown to those who have friends in the place to let them in by the back door!"

Further, modern articles in Japanese magazines are not sufficiently didactic to satisfy earnest inquirers; they consist in the majority of cases of questions, too often remaining unanswered; they are not illustrated, or the illustrations are scanty and often poor. At times, they are unduly verbose and itérative. It is no exaggeration to say that an editorial blue pencil would cut many to half their length, much to the advantage of the reader, especially when, as in Europe, he has to struggle through an unfamiliar writing. Yet to mention the *Tokenkwaishi* alone there are many useful, indeed invaluable, notes to be gathered from the criticisms of the late Mr. Betsuyaku Nozan, or the entertaining articles of the untiring expert Mr. Akiyama Kiusaku, or the unconventional comparisons of Mr. Kuwabara Yojiro, whom many of us have met in Europe in 1910-11.

Perhaps, however, the wish may be expressed that distinct pronouncements should be in future available in the Japanese articles on sword furniture, together with good illustrations. One of the above-mentioned writers said in 1905 that he had seen many photographic illustrations of *tsuba*, and that he wondered at people spending such sums of money to illustrate what he considered mere rubbish, of no use to the student. Up to 1905, there were very few *books* giving illustrations of *tsuba* (although there were *catalogues*) and it is a pity that this writer should not have stated

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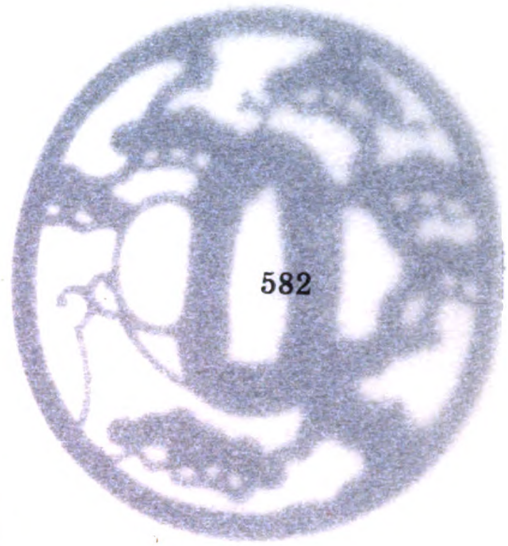

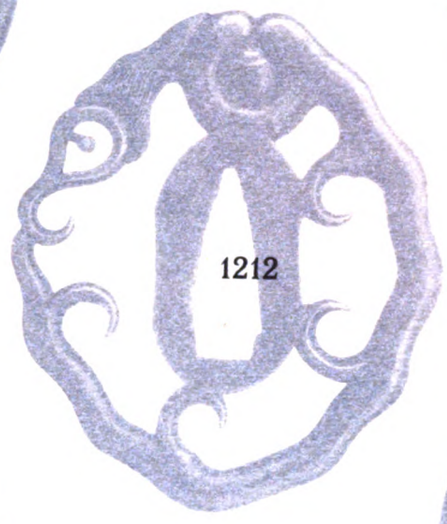

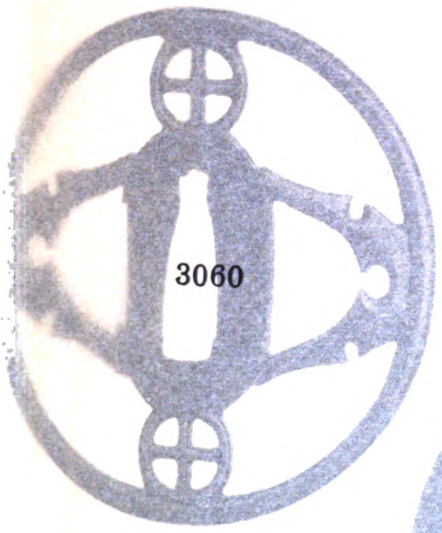

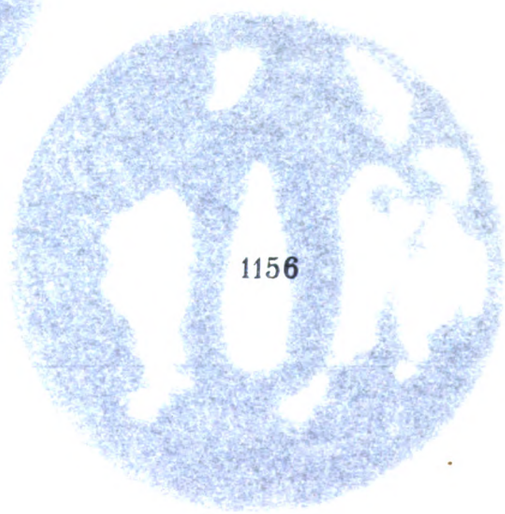

IV. VARIA.

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[illegible] manuscripts in Japan and in Europe, [illegible] down from pieces in the possession of [illegible] Although often willing to lend their [illegible] of that material lack critical [illegible] communications in Japan were [illegible] *Kori*, *Kan* and *Ken* with their [illegible] always resting [illegible] strangers [illegible] their expeditions in search [illegible] tsam of intercourse with [illegible] they had to gain their [illegible] of the large [illegible] W. Dobbinson some three hundred [illegible] although it represented a fair [illegible] Eighteenth Century.

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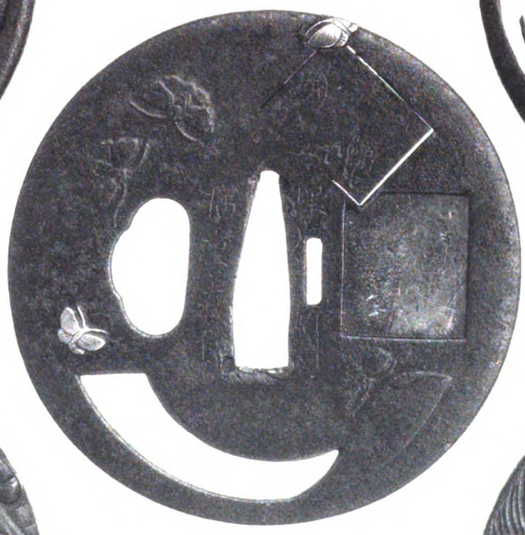

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explicitly which books he referred to. European judgment was in those matters greatly influenced by a certain catalogue of hundred pieces or so, published by the late Mr. Tadamasa Hayashi, the antiquarian misstatements of which have led to much misconception and it is surprising, considering the experience gained since then, that his reckless datings from the Tenth Century to the Fifteenth Century should still receive any sort of support at present.

I may, perhaps, open a parenthesis on this subject. Mr. Hayashi has been dead some years, and the genesis of his classification has never been clearly explained. Whether he took a few pieces of early appearance, and on the score of some traditions or opinions, of the unreliability of which he could not then judge, he built around them in all good faith a deceptive chronology—whether he was helped into so doing by the promptings of certain European amateurs to whose minds great age is a condition of beauty admirable—matters little; what matters is getting at the truth if ever we can do so, and whatever our opinion of those spurious dates, it is part of the truth that a debt of gratitude is due to Hayashi for bringing about in some respects a comprehension of the Japanese taste, as differentiated from the taste in Japanese things made for export. All that I have ever asked is for a commonsense view to be taken of the age of the sword mounts, and a full appreciation of the *fine pieces* imported by Hayashi is compatible with such a point of view. By fine work I mean that in which in *any age*, at any period, the skilled craftsman has produced a satisfactory effect, completely fulfilling in its material and design the purpose for which his work was made; it may be with the simplest technique, or with all the refinements which the knowledge of the period made available. To refuse *droit de cité* to a piece of fine Eighteenth or Nineteenth Century chasing and to run after rough pieces of *alleged* Eleventh to Fifteenth Centuries *because* of their supposed age is not Fine Art collecting, it is Antiquarian collecting, and it is a strange kink to hypnotise oneself into seeing so much in *alleged* antiquity that age is sought for rather than beauty.

How such a kink has been cultivated by interested individuals is illustrated by the following quotation from the Tokenkwaishi 1910, part 114, page 8, the writer (Mr. Akiyama Kiusaku) discussing *Shiiré* and *Nisémono* speaks of the KAMAKURA *tsuba*: the name as used nowadays does not convey the same meaning as when he was a young man, those so-called Kamakura *tsuba* of modern amateurs were not made before the late Hōjō period, in the century three hundred years after Yoritomo's time:

> "they must have been made by some of the Miōchin, but we have not seen any
> "Miōchin *tsuba* with such bold and coarse designs, besides, the iron used for this
> "kind of *tsuba* is quite different from others, the reason, according to Japanese History,
> "why this style of *tsuba* became so famous is that there was a cunning dealer who
> "wanted great profits on these *tsuba* in Europe, and in fact he bought from somewhere
> "else a lot of old *Shiiremono*."

或奸商が日本の畧史に照して歐米に向つて一時の高價を唱ゑたるなれ
共其實何處方かの古き仕入品たるや疑ひなし

This disposes of the sources of information. Japanese experts and writers urge upon students of sword furniture the greatest care in accepting any statement relating to the early period, *i.e.*, before the Sixteenth Century, and not only so, but to weigh very carefully all information given in those books relating to the later men, to step gingerly from the one to the other, mindful of

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copyist mistakes, of wrong Chinese characters, of wrong dates, of impossible relationships between workers as shown by comparisons of ages. They sometimes lift another corner of the veil and show how fashion, in olden and especially in modern times, amongst collectors has been swayed from Aizu to Chōshū, from Bushū to Higo, from Higo to Satsuma, from finely finished work to rougher specimens, from that of chasers to that of smiths, sometimes as shown above, owing to amateurs following like Panurge's sheep any new leader or any fresh suggestion, regardless of their own taste. They tell us that it is a shame for good pieces of chasing to have left the shores of Japan for those of Europe and America, as if they were not National Treasures just as precious as many paintings or carvings now registered. And to say more would perhaps be out of place; over-scepticism is just as bad as over-optimism, but caution is necessary especially to those who would learn.

Detailed knowledge of the various schools and craftsmen cannot be obtained in a year or two by merely taking what has been said about them by writers old and new, in Japan and elsewhere, even though the performance might enable a man endowed with a good memory to repeat the whole lot backwards; the handling of numberless pieces is necessary, it is almost impossible in museums or in any single collection, whether in Japan or elsewhere, to do so—because if one collects to please oneself, there is always a leaning towards certain styles which appeal more to one's individual taste than others—although there are in Boston and in Hamburg large public collections and a few German private collections contain carefully classified material of considerable value, unfortunately not available for general study. The Japan Society Exhibition of Arms and Armours—the catalogue of which is hopelessly inadequate—a few exhibitions in Paris, the loan of a portion of the Furukawa Collection to the Japan-British Exhibition unfortunately badly displayed, have given us more opportunities to study, and finally the Exhibition and sale of the Hawkshaw Collection in 1911 enabled the Victoria and Albert Museum to select, with the present writer's assistance, a representative series of considerable interest and scope which should prove of material value to students in this country, but requires still greater expansion than has been suggested in the recently issued Museum Report to cover more than the skeleton work of a full chronological display. To discuss each school, even inadequately as we know them now, would require a huge book, and the small introductions prefaced to a number of them in the present volume are merely the irreducible minimum which any sword furniture collector should know.

Before dealing with the fittings, a few words are needed respecting the sword itself in its several varieties, or at any rate those more commonly met with which have distinctive mounts.

Male children born in Samurai families wore swords from their earliest days, the first was the *Mamori Katana* or charm sword, the hilt and scabbard of which were covered with brocade, to which was attached a *Kinchaku*. Later, at five years of age, the boy was ceremoniously stood upon a *Go ban* to be dressed in his first *hakama*, and another sword was given him. The fittings of the swords of reduced dimensions which accompanied the first *Kamishimo* or ceremonial dress of the child in this *Gembuku* ceremony were of course small, and they are sometimes called, from the association with that dress, *Kamishimo Zasshi*, the same name being also sometimes applied to the short sword worn by the fully-grown man.

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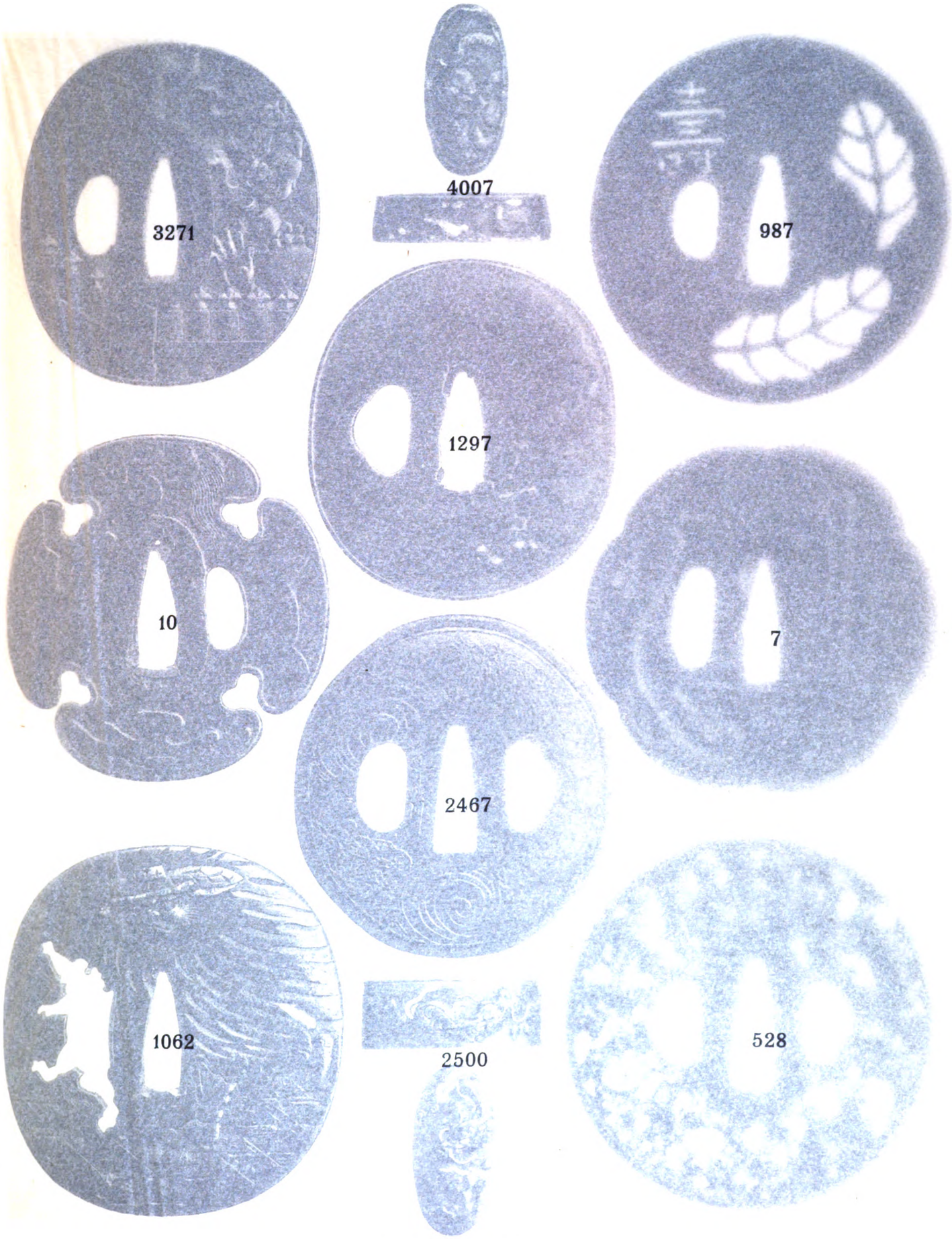

V. VARIA.

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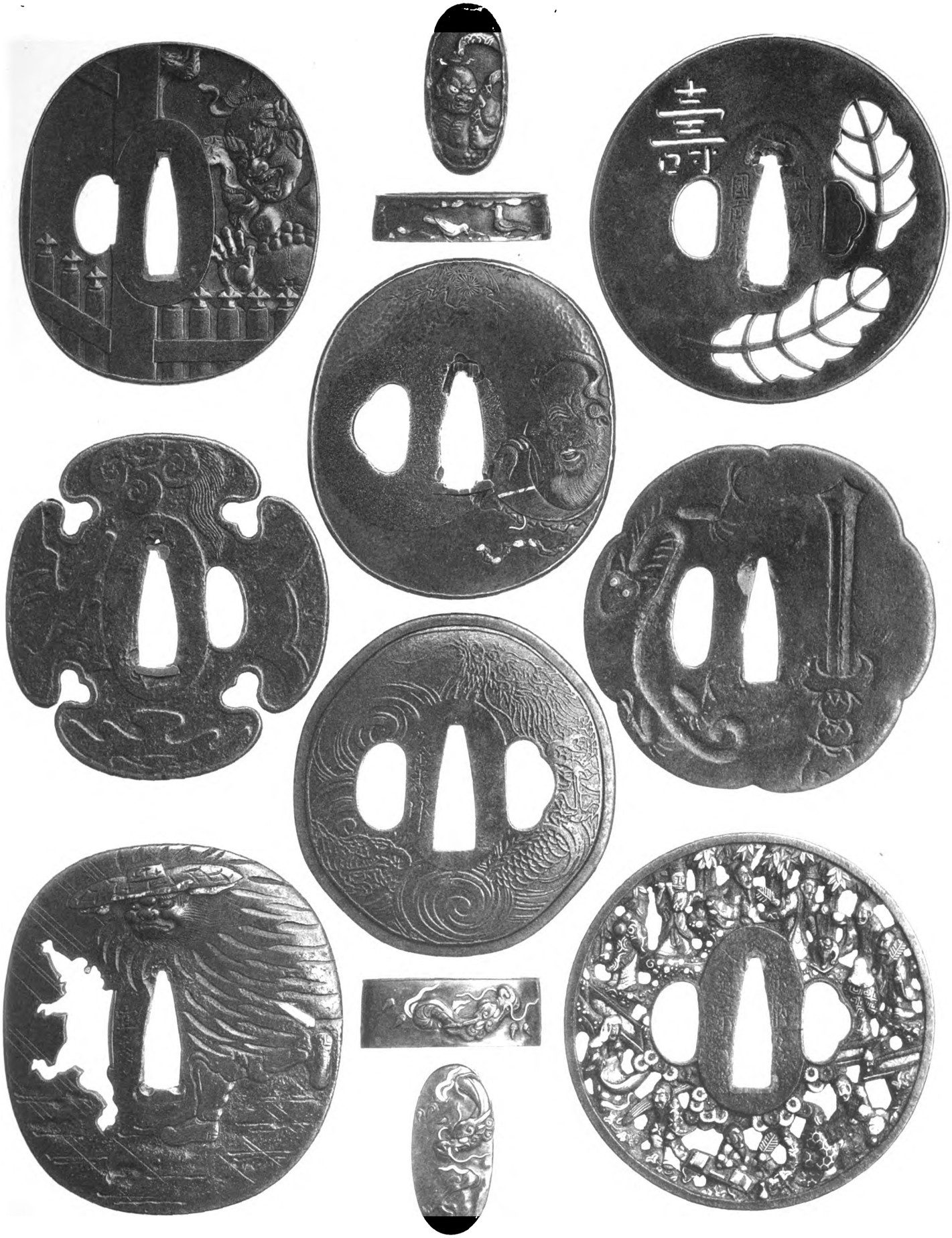

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The sword of the "very ancient times" or Yamato period, called *Tsurugi* or *Ken* when it had two cutting edges, the evolution of the *Tachi* or slung sword attached to the belt, will not detain us, it is dealt with in other places mentioned in the Bibliography, and particularly in the Honcho Gunkiko of Arai Hakuseki. Suffice it to say that from the *Tachi* blade was derived the fighting sword *par excellence*, the *Katana*, with which we are all familiar; it is distinguished from the *tachi* blade by the signature being inscribed on the tang on the *omote* or face (outside the sword when worn edge upwards in the belt), in the case of the *tachi* it is on the *Ura* (outside when worn slung, edge downwards). If made before 1570 it is called *Ko To*: old blade, if later, *Shin To*: new blade.

The study of the *Katana* would fill a fat tome; its size and shape varied from time to time with the fashions, the state of the country and the individual smiths, like that of the *tachi*, down to the length of 2 shaku, 8 sun, 8 bu (34¾ English inches).

To prevent the scabbard of the *Katana* from coming out of the belt when drawing the sword it is fitted with a perforated knob of metal, horn or lacquered wood called *Kurikata* through which passes a flat woven silk cord, the *Sage o*, which was used to fasten the sword, and in fight to tie back the sleeves of the owner. The *Kojiri* is a closed ferrule at the end of the scabbard.

The second sword which the Samurai carried in the belt was a shorter one, called *Wakizashi*, the length of which was also settled in 1670, to 1 shaku, 8 sun (21½ inches). These two swords formed a pair called *Dai-sho*, *i.e.*, large and small, their decoration was uniform, and the fittings when in pairs are therefore called *Dai-sho* as well.

The *Wakizashi* was the only sword allowed in houses and it was customary for the Samurai to remove his long sword, which was placed on a rack, called *Katana Kake*.

In certain cases, when it was desired to show deep respect for the person granting audience, both swords were actually removed, as the following quotation from the recently published Life of Prince Sanjo (V.2.) will show; the passage relates to the visit of Kobayashi Jinrokuro to the Prince at Dazaifu, shortly before the Restoration of Meiji, when the Prince was practically a prisoner in the hands of the Shōgunate: ". . . . then when everything was ready Kobayashi Jinrokuro was admitted, he took off his longer sword and left it in the *kamoi* (antechamber near the entrance) and advanced through the next room to the main hall, where *he took off his short sword and placed it on the verandah*, finally advancing to the main room on his knees followed by Oyama Kakunosuke and five Samurai who remained in the last room before the main hall, and kept their swords . . . ."

The scabbard of the *Wakizashi*, besides its *Kurikata* and an additional fitting called *Soritsuno* also intended to retain the sword in the *obi*, carries at the top the *Kozuka* and the *Kōgai* to which most interest attaches, as will be seen later.

The *tanto*, a blade rarely exceeding 10 sun in length (350mm.) fully fitted, was worn in the house; when without a guard it was called *Aikuchi*, and was worn by old people, by men living in a semi-religious retirement under the name of *Inkyo*, or *Niudo*, and by those rewarded with the titles *Hoin*, *Hogen*, *Hōkyō*, &c. It was the blade—9½ inches long—of such a small sword which was

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used in the stately form of suicide called *Seppuku*, or *Harakiri*, it being then fitted with a plain haft and scabbard of white wood; it was also called *Kusungobu* from its length.

Metezashi, 8 sun 3 bu long, were carried on the right of the belt: from their use to cut the ligaments of armours they became known as *Yagen doshi*; that dirk replaced the *Koshigatana* of earlier days which we see depicted in ancient *makimono* representing the Heiké wars, and being short it could be hidden in the folds of the *Kimono*, thus it became the *Kwaiken* or *Kwaito* which was used by ladies to commit *Jigai*—suicide by severing the arteries of the neck.

The earliest relics of Japanese sword furniture are copper or bronze guards found in the dolmens or in the mounds called *misasagi*, used as sepultures; sometimes they are solid, sometimes perforated with trapezoidal holes with the large central opening also elliptic, resembling in general outline, the *mani* or *tama*; they are described as of *Hojiu* shape. The material of the guard is usually covered with gold beaten on, or deposited by means of mercury gilding. The thickness varies greatly, and in some cases the edge is turned over on one side, forming a stiffening rim. This last type is, however, believed to be posterior to the plain flat guard. The pommel, *kashira*, set at an angle to the hilt, was a hollow knob of copper gilt filled with some fibrous material, a perforation allowed of a cord being passed through and tied about the forearm. In other cases it was a flat ring of bronze decorated with birds or dragons in the round.

These weapons usually ascribed to the Yamato era may date back to some period two centuries B.C., according to most authorities; but it is admitted that dolmen burial, although prohibited by law long before that date, was continued in a modified manner until after the Wado era (708-714).

The early type of *Tachi* had a guard called *Shitogi tsuba*, the original shape of which was derived from the ritual rice cake called *Shitogi*. Although of considerable depth, the small width afforded little or no protection to the hand in a fight; it was therefore supplemented on each side by two strips or half rings of metal. The style of these early fittings has not been satisfactorily described so far, although a few drawings are available of the swords kept at Isé; the early swords once deposited in the Shosoin were lost in the Eighteenth-Nineteenth Centuries, but a "Shosoin" style is found, chiefly on ornamental, presentation *tachi*, with extensive decoration in gold medallions and cabochons of enamel or stones. It is thought that the alteration from the original shape to this more efficient *tsuba* took place towards the Tenth Century; at any rate it held sway up to modern times, and some *tachi* fitted in the Meiji era have hollow mounts of that shape made of gilt copper, the general style of fittings having remained traditional, but it will be seen that another style of *tsuba* was frequently used, and practically ousted the *shitogi tsuba* from the Fifteenth Century onwards. The *Shosoin Zukuri* swords were represented amongst pieces sent to the Japan British Exhibition, and a small one was once in the Gilbertson Collection almost identical in design with the drawings published in the *Kokwa Yōhō*.

Tachi tsuba in the early days were made of copper, and in a few instances of iron, according to the records of specimens now extant. Gold or copper gilt was used for dress *tachi* mounts—*tachi kanagu*, and the whole scabbard was of metal, as in the Yamato swords, ornamented with engravings or punched work of dots and scrolls.

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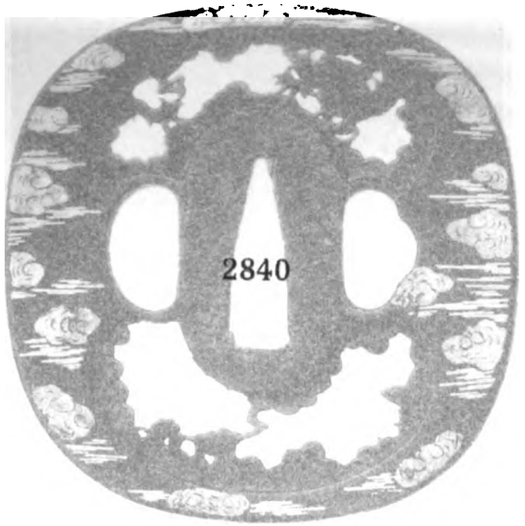

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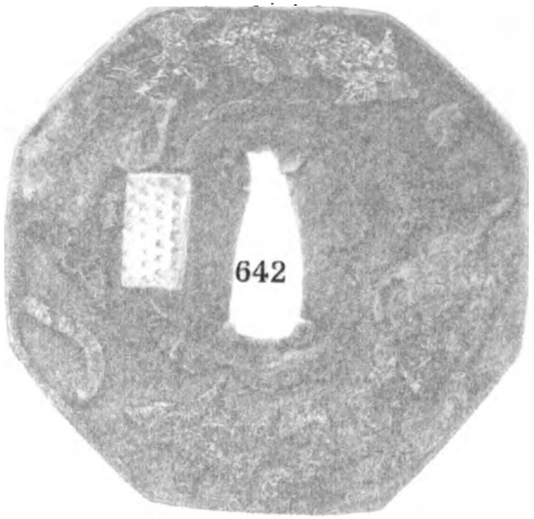

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VI. UMETADA, JAKUSHI, VARIA.

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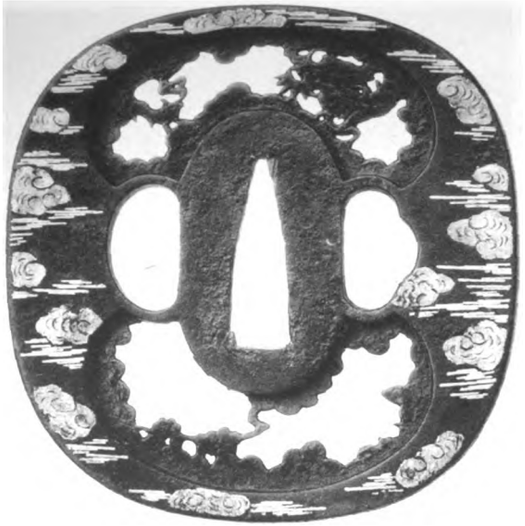

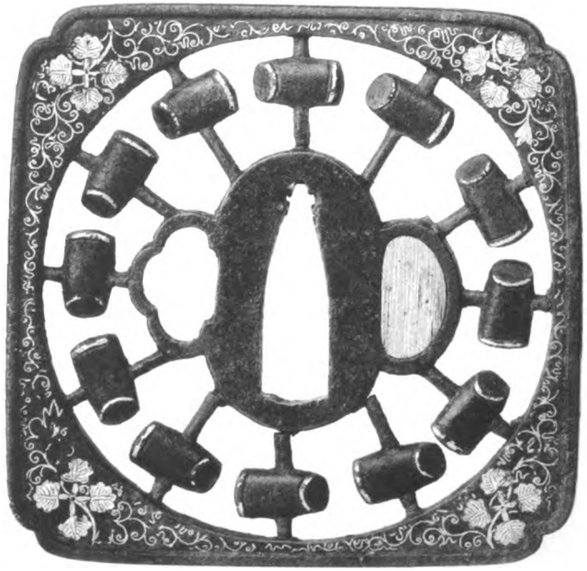

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The introduction of Buddhism from China through Korea led to frequent intercourse with the Continent, and brought forth under Korean tuition the first works of Art of which Japan can boast. In the same way the influence of the Continental civilization and especially of Chinese regulations as to style in relation to rank affected the sword fittings of the shorter swords which were derived from Chinese types, although the tang of the blade does not appear to have been rivetted upon the *kashira* at the top of the haft, but we have hardly any information respecting the constructional details of the weapons used between the Sixth and the Twelfth Centuries. It is said, however, that during the Gempei period the *tsuba* was flat and fairly thin, which afforded but little protection, especially with those weapons worn on peaceful and ceremonial occasions only. A double-edged *Ken* with *vajra* hilt, for instance, might have been an awkward weapon in a serious fight, and was more likely associated then with the ritual of Buddhism. The feudal wars of the Minamoto and the Taira required different weapons from the ceremonial *Tachi* and *Tanto*, the larger curved blades wielded in corps à corps engagements were provided with more efficacious guards, large enough to shield the hand, yet light enough not to cause the breakage of the blade either at the *habaki* or at the *mekugi* hole by inertia, fatal contretemps in a deadly battle, the occurrence of which is related in ancient chronicles. According to tradition and Japanese authorities the *tsuba* used just before and probably during the Gempei period was made of leather, or raw hide, either clamped between two thin plates of iron—a fashion which left its mark in the *O Seppa* of *tachi tsuba* in later days—or on the contrary covering a central iron plate, black lacquer covered the whole and made it waterproof. *Tsuba* made entirely of lacquered hide were called *Neri tsuba*. It may be well to mention that the *tsuba* was never entirely looked upon as a potential protection by the swordsman, the tip of the blade was the most important part of the whole weapon, and it acted both for attack and parry. Up to the Eleventh to Twelfth Centuries the blades were fairly light, and sharply curved as shown in old drawings of swords preserved in the temples or as family heirlooms. Nearly all are fitted with rounded oblong guards or with *Aoi tsuba*, so called because its four curved sides are reminiscent of four *Aoi* leaves. The metal plates, iron or bronze, placed on both sides of the layers were called *Dai Seppa* or *O Seppa*. It is upon them that the artists of the period began to punch or to chase ornamental designs; secondary washers of brass or bronze, called *Ko seppa* or *sassara seppa*, were introduced between the *Fuchi* and the guard, and also between the guard of the *habaki*, which need no description here. Nevertheless, we must remember that when dispensed with in later days they were still *represented* on the flat *tachi aoi tsuba* by adequately shaped and spaced concentric reserves, usually decorated with *nanako*, or engraved in a manner different from the edge and rim of the guard. It was that later type of *tsuba* which replaced the *shitogi tsuba*. We must also bear in mind that the swords worn by the leaders in the Gempei war were slung *tachi*, whatever may have been the swords, doubtless *katana*, of the common soldier, the *Jingasa*, whose life was hardly held of any value and whose weapons, which perhaps were fitted with flimsy leather guards, have no doubt been entirely lost in the wars.

It appears not only possible, but probable, that fittings made of gold or gilt copper were used on *dress* swords during the periods preceding the Gempei era, during it and later; it would be a natural development of the Archaic styles found on the Yamato weapons. Yet there does not seem to be any such fittings—dated with certainty—in existence now, nor do we find them often specifically described. It may not be too rash a hypothesis to suggest that they went into the melting

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pot, either to supply material for other fittings in newer styles or fashions as time went on, or met the same fate together with the mirrors, coins and other metallic offerings which the temples converted into Buddhistic figures in periods of religious enthusiasm. Modern Twentieth Century metal-workers in Japan are known to melt old fittings of *shakudō* and *shibuichi*, rather than prepare new alloys, and thus to turn sword fittings into cigarette cases or other objects in modern demand. It is an extraordinary and incomprehensible vandalism, especially as there were collectors of fittings not only abroad from the very beginning of Meiji, but in Japan from the Sixteenth Century onwards. It has been so since the *Haitorei* regulation, when small fittings were sold as so much old metal, no immediate practical use being apparent for such large numbers thrown on the market within a few months, *tsuba* were made into paperweights, *kozuka* into handles for knives and forks, *fuchi* into some sort of candlesticks, and *kashira* into safety pins, gold lacquer was *burnt* for the sake of a few pennyweights of gold and the precious metal stripped from fittings, swords fetching the price of a few Yen only *when* their *habaki* or *seppa* were gilt, and being thrown away when otherwise, together with iron guards of which early importers bought cargoes for Europe at the rate of a dollar per bucket, often enough with an *inro* thrown in as a makeweight!

The fortune of iron *tsuba*, whether decorated or not, must have been somewhat similar in ancient days to that of the richer work, ceremonial regulations were of far greater import than mere fashion as we understand it nowadays, and the importance attached to the discarded fittings of a sword was so small in comparison with the reverential treatment meted out to lacquer and to *cha no yu* pottery that one may easily imagine how the bulk of *ancient tsuba* disappeared before the invading tide of newer ideas in style and decoration, to be lost, the prey of rust and decay in the wars, political changes, and other perturbations, removals, earthquakes, floods and conflagrations which followed one another from the Twelfth to the Seventeenth Centuries.†

As time went on, leather was more or less discarded, the blades heavier, two-handed, with a greater section of metal at the hilt permitted of larger *tsuba*, iron plates with or without perforations became possible, and thick openwork guards covered with decorated *O seppa*, appeared the date of which is ascribed to the Thirteenth and Fourteenth Centuries. It would be rash to take if for granted that the chronology of these early fittings is absolutely accurate; there is no actual proof that weapons presented to temples, and upon the descriptions and drawings of which some chronological attempts at classification are based, were not remounted before or *after* presentation, in fact it has been definitely stated that some of the fittings have been exchanged for others, and, as a writer says in the *Token Kwai*, there are no *Gempei tsuba* in existence now.

Scepticism is often unavoidable, because there have been many descriptions of swords and armour to which impossible dates have been ascribed. For instance, in the Gilbertson Collection, there was an interesting *makimono* representing an armour—which one might have placed either in the Sixteenth, Seventeenth, or Eighteenth Centuries—described by the author of the *makimono* as a *Copy* of the armour of the famous Empress JINGO KOGO, from a drawing made years before in the greatest secrecy, which the painter had found later to be correct by comparison with the actual armour in

† The difference between fittings and blades is well illustrated by the attitude of the modern Japanese pawnbroker who willingly *lends* money on a blade, because he knows that it will be redeemed at all cost by its owner who makes it a point of honour to reverence the swords of his ancestors, but no money can be raised on fittings except by an outright sale.

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Nara. The work is full of detail and of fine technique, and the painter was evidently writing in good faith; this *makimono* was painted long before the Meiji era, and there is no doubt that the tradition in this case was one of those matters of which Arai Hakuseki wrote that "it was not meet for people of low station to discuss." In the same way swords said to have been once in the possession of the Emperors Goshirakawa Tenno, Go Daigo Tenno, of Hidesato, of Yoshitsuné, of Ashikaga Takauji, of Taira no Shigemori, &c., &c., are figured, the fittings of which are elaborately decorated, and it might be hard to discuss the illustrations in the *Shuko Jisshu*, *Itsukushima Hommotsu Zué* and a few other works. The very armour of Yoshitsuné figured in the *Honcho Gunkiko*, and of which one sleeve and a complete reproduction were shown at Shepherd's Bush in 1910, presents a remarkable wealth of decoration in perforated, chased and gilt metal, of exquisite finish. The man who could do this chasing in the Twelfth Century—taking it for granted that this armour, like the remarkable metal work on the *Sutra Makimono* of Itsukushima (of slightly later date and also held as being original), is genuine and not apocryphally dated—should have a fame far beyond that of Gotō Yujo, whom the *Soken Kisho* calls the "Father of Chasing." According to illustrations, not only this famous suit but most of the armour attributed to historical characters of the Twelfth to Fifteenth Centuries is profusely ornamented with chased metal fittings of fine workmanship, yet it would be in our opinion unwarranted to assume upon that evidence that the *tsuba* for general use were *generally* decorated between the Eleventh and Fourteenth Centuries, and by decoration I mean any perforation or design in relief which was *intended* from the first to be an artistic feature of the guard.

We read that *tsuba* when made large, as they had to be in a fighting age—whether their protection of the hand was real or assumed—were apt to be too heavy and that there were perforations made here and there to lighten them, for reasons already given above; further that a *tsuba* was always provided with each blade by the smith who made the blade, and it seems natural that the sword-smith should do so, providing a guard of strong yet comparatively light metal, in all probability perforated with a couple of holes for the *udenuki* cord† although in *tachi* the cord was attached to the *Sarute* at the top of the *Kabuto gane* (the *Kashira* of the ordinary sword). If he found the *tsuba* too heavy and likely to upset the balance of the blade for a given proportion of haft to total length, he would lighten it with a perforation, and one might plausibly suggest that the perforation took occasionally the shape of a flower or such other design as might be part of the owner's crest, but all that is hypothetical. The question upon which so many "experts"—and mere students like the writer—are at variance is the probable date at which *tsuba* the perforated design of which was of a preconceived, ornamental, decorative nature came into being. That is purely an archæological question; the average collector whose legitimate intention is to collect artistic things—not antiquities or mere curios—may well look upon it with complete indifference, yet it has caused much ink to flow, and none the least in Japan, where the necessity to grind a supply of Chinese ink before entering into a polite discussion has given time for thought and reduced dogmatic statements to a minimum. Although my ink is ready I will refrain from discussing the question here, but a few points must be briefly stated bearing on that subject. The great antiquarian Mr. Imamura Chōga stated definitely that no *perforated tsuba* were made before the Fourteenth to Fifteenth

† Such *tsuba* were sometimes called *udenuki tsuba*, not *kinuki tsuba* as described in the Arms and Armour of Old Japan, the derivation of which is a puzzle, it has been jocularly suggested that it came from *Ikinuki*, . . . ventilation hole!

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Centuries.* That statement is backed by the evidence of *tsuba* figured in books, inasmuch as *openwork tsuba* are not illustrated earlier than the Ashikaga period; one may then assume that none existed during the Fujiwara and Gempei eras. If moreover one takes the dates of various openwork *tsuba* figured in various books they range from 1500 upwards. It seems, therefore, reasonable enough to look upon the period of Ashikaga Yoshimasa as that in which perforated work was introduced with a definite decorative intention.‡

Perforated decorative work may however have existed in the shape of *seppa* and backing plates on leather *tsuba*. If the design given of the *Shishi no Ō* is accurate, and if, as Mr. Betsuyaku Nozan wrote, the *tsuba* on that Imperial sword is of leather with a metal rim, then the *seppa* was a decorative one; but there are cogent reasons to doubt the accuracy of *both* statements as they contain contradictory details.

Modern Japanese criticism makes it clear that the first decorative perforated *tsuba* were of Ashikaga date; then there were the KANAYAMA, to whom the *Hokkoku zaru* of Nitta Yoshisada (1332) and the *Tombo no tsuba* of Oda Nobunaga are attributed, and HEIANJO *Sukashi tsuba*, both types being made by professional *tsuba shi*, no more by swordsmiths. There are several other Kanayama *tsuba* to which tradition ascribes early dates, but in 1905 Mr. Akiyama Kiusaku wrote of them and of the two above mentioned that "they were of very old make but he did not think them so old as tradition alleges." The famous *Toba no tsuba* of Murakami Hikoshi figured in various books, is exhibited in a glass case at Yoshiyama Yoshimizu Jinsha, and there, he says again, "it looks quite old but I could not be sure . . . ." whether it is really of Ashikaga period.

Take into consideration the characteristic reserve and politeness, discount that quantity, and the philosophic doubt becomes almost a negation.

There is also another problem to solve, namely the origin and date of the *Nénuké* perforated *tsuba* figured in various manuscripts, and merely described as very old pieces.

In the same way we must take it that KAMAKURA *tsuba* are not, as some have believed, *tsuba* made in the Kamakura period when Yoritomo held power, that is an antique-lover's delusion; they may date from the later Ashikaga or from the Odawara Hōjō, say circa 1500-1600, but not earlier, and, let it be whispered, many are late Eighteenth and early Nineteenth copies made when the fashion created a demand.

Another common statement is that the early *tsuba* were made by armourers; we have seen that the earliest within the historical period were made by swordsmiths, when did the armourers start to make *tsuba* is again a difficult question to answer satisfactorily. We know that the Miōchin made *tsuba* as well as armour, but amongst them no names earlier than Takayoshi and Nobuiyé have

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* The *Muromachi Keki* says that the *perforated tsuba* originated with Ashikaga Yoshinori—for curiosity—and that there were no fancy *tsuba* before that period, they were all plain. It is that statement reproduced in *Hompo Tokenko* which was repeated by Mr. Imamura Chōga, whose learning adds weight to it, but in any case the original text—of which the above quotation is merely the meaning—is a fairly long one and sufficiently explicit in its iteration to admit of no misconstruction.

There is however a drawing in the *Toban Shinpin Zukan* 刀盤神品圖鑑 (folio 67, No. 267) of an open work oval *tsuba* (73×70 mm.) *Meibutsu O Nénuké*, two *Bu* thick (6mm.) inscribed 弘仁二辛卯年八月日讃州丸龜住人紀信盛作, *i.e.*, made in Marugamé, Sanshu (Sanuki) by [Miochin] Ki no Nobumori in the second year of KONIN (811). The text says inscribed 銘, *i.e.*, engraved, and if only that reference were fully *authenticated*, not merely traditional, its importance would be recognised at once—the size and the thickness seem against its authenticity. This manuscript of which I shall shortly publish a translation is in the Nordenskiold Library.

‡ But this must not be construed into an acceptance of the "*tsuba* in the possession of an Osaka merchant, once the property of the Prince Yoshimasa," figured in the *Shuko Jisshu* as being either Japanese or of that period. It is undoubtedly of European origin!

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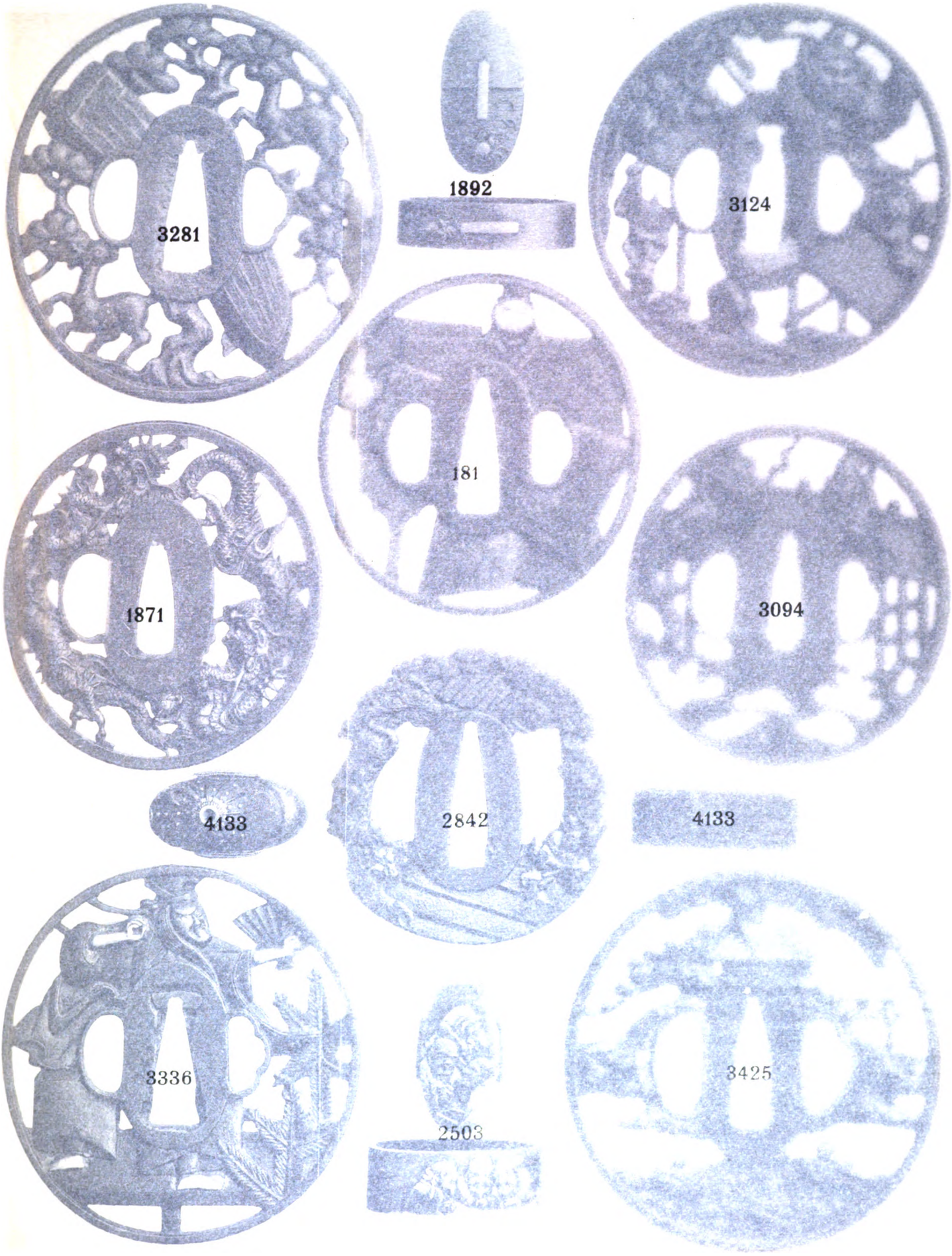

VII. MARUBORI, VARIA.

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d in books, inasmuch as
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It seems, therefore, reason-
which perforated work was

of *seppa* and backing
and if, as Mr. Beisayaku
metal rim, then the *seppa*
both statements as they

perforated *tsuba* were of
Nitta Yoshisada
kashi tsuba. Both
other Kanayama
wrote of them and
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believed, *tsuba*
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armourers; we have seen
did the armourers
that the Miōchin
and Nobuyé have

and that there were
which was repeated
above quotation is merely

work-steel *tsuba* (73×70 mm.)
人 紀 [illegible] 作, *i.e.*, made in
[illegible] engraved and
the size and the thickness
[illegible] Library.

[illegible] once the property of the
[illegible] European origin!

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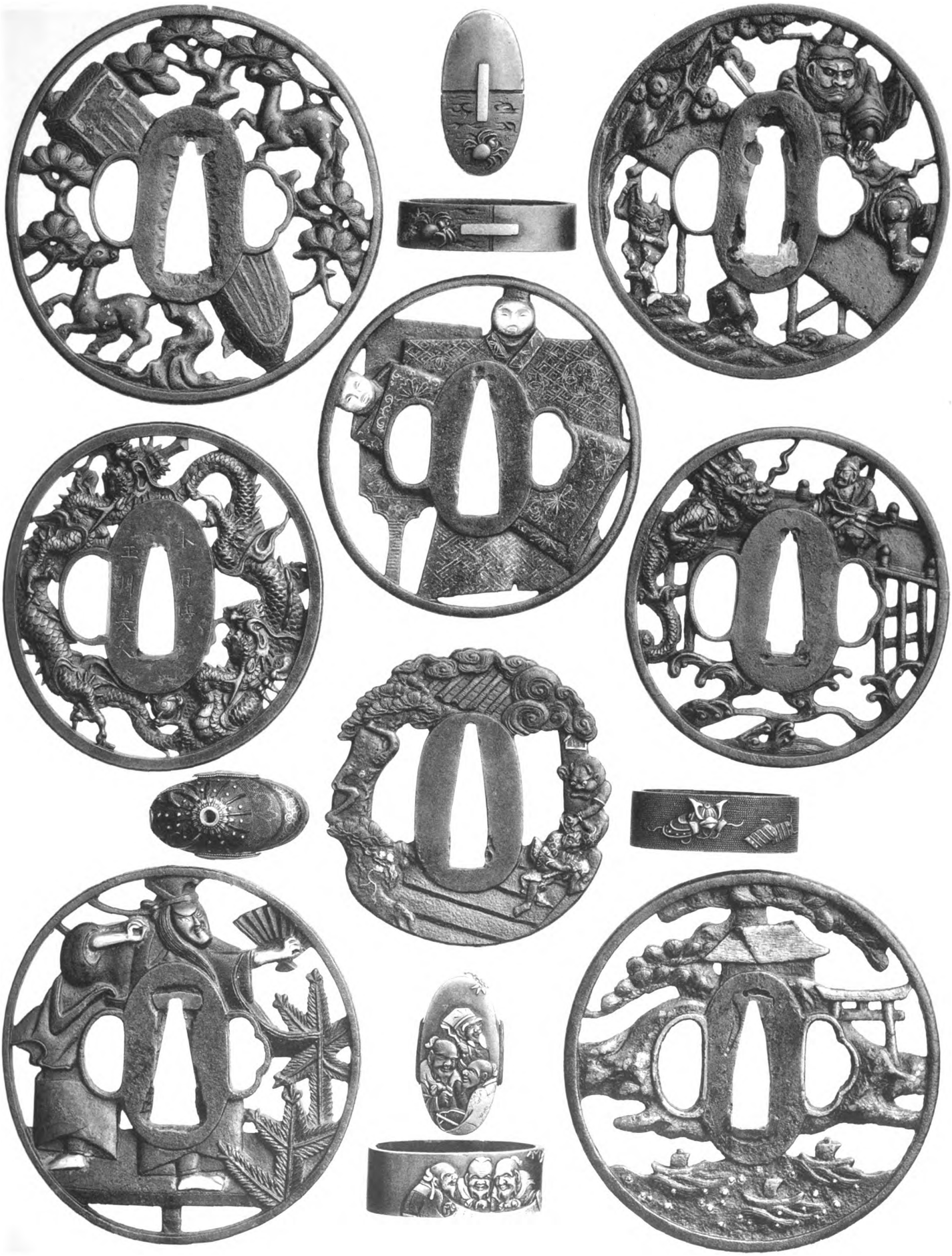

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been recorded as *tsuba* makers, although the family boasted of a traditional descent from the long-lived Minister Takenouchi no Sukuné, to whom legend attributes the making of Jingo Kogo's armour.

This brings us to the ateliers of Miōchin Nobuiyé and of his predecessor Kaneiyé, a rapid survey of which will be found at the head of their respective sections, and at the same time we reach the period when the historical evolution of sword furniture can be traced with more or less accuracy, divided into schools, the filiation and ties of the various schools set forth.

Somewhere in the previous pages I have given some idea of the intricacy of this subject, and of the doubts and difficulties which stand in the way of the would-be historian of Japanese chasing. Yet we must be thankful for the signatures found on so many pieces, and for the dates which crop up now and then on fittings. The edict which made it compulsory for all sword blades to be signed and dated unfortunately did not apply to fittings as well, and most of the ancient pieces are unsigned. Moreover, pieces made for a Daimyo or some other exalted personage were, it seems, signed only by request. If I am not mistaken the bulk of European sword fittings are not signed, and if we must be thankful to the old Japanese craftsmen who signed their work, we must also be as much, or more, grateful to those writers who, in the Eighteenth and early Nineteenth Centuries, compiled the lists of them in those books of reference, the deficiencies of which have already been pointed out, but without which we should be hopelessly at sea. To estimate the number of fittings ever made is impossible, but it has been calculated that over 11,000 swordsmiths have plied their craft, at any rate 10,285 are recorded in one single book. If one admits five millions of swords, what can have been the number of fittings? It follows that the greatest portion of those fittings must have been cheap ready-made goods: *Shiiremono*, which could be bought on the mats like a pair of *geta* or a handful of dried fish. Moreover, at the time of the Haitorei, those cheap pieces with no precious metal on them had a better chance of surviving almost unscathed than the better work, for the reasons given on page xx., and it must become increasingly difficult to secure good pieces only, if one is so critical as to reject any but the indubitable masterpieces or if one confines oneself to a certain period or group of schools, notwithstanding the enormous extent of the chasing craft.

How great was the number of schools and ateliers engaged wholly in making sword mounts can be gathered from the diagram in the following pages, in which the evolution and linking of the principal schools—not by any means of all the families—have been chronologically set forth in graphical form.

A glance will show that up to the advent of the Tokugawa Shōgunate the number of *tsuba* makers was not so large, and that their evolution into a maze of schools and sub-schools posterior to the Seventeenth Century, any study of Japanese history, however cursory, will show the reason. We then find several periods of evolution:

(*a*) The period when fighting went on with bows and arrows, large swords with large thin primitive *tsuba*, of which few, if any, remain in existence;

(*b*) The second fighting period when spears and swords were the chief weapons, with smaller, thicker *tsuba*, the advent of the Nobuiyé, Hoan, Yamakichi styles;

(*c*) The introduction of firearms and the development of *hirazōgan*, the use of precious inlays shortly before and at the time of Oda Nobunaga and the Taiko's rule;

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(*d*) The Tokugawa Shōgunate and peace at first probably problematical, but soon leading to the luxurious excesses of the Genroku period and the following development of all applied arts; various edicts affecting weapons, the size of *tsuba* reduced by the regulation of 1714 and sumptuary laws at various times prohibiting the use of gold ornaments.

(*e*) A sort of revival of ancient simplicity, circa 1830-1840, rather a half-hearted attempt, under the influence of sumptuary laws followed by an outburst of lavish "decoration."

The lower scale is divided in periods of ten years each, numbered every twenty years, on the basis of one millimètre per year, the same scale has been set at the top of the page but the divisions are then of varying lengths corresponding to the duration of the era or year-periods called Nengo, the names of which have been indicated where possible in the width available.

If a perpendicular line is drawn, from the beginning of a school for instance, its lower end will indicate the year when that particular school began to work, and its higher end if produced to the top will indicate the same date in corresponding Japanese style. This diagram was originally intended for the comprehensive work on Japanese sword furniture which I have had in preparation for some years, but it is included here because I feel that it will convey more information by mere inspection than the reading of solid print covering the same space could possibly impart. It will, moreover, show clearly how great was the influence of the Gotō, that of the Yokoya, and finally that of the Nara families, which may be termed the three main boughs in the growth of decorative sword furniture. The sketch map indicates the principal centres of production—provinces and main towns—it would have been difficult to make it more extensive in the limited space left on the diagram, and Maps of Japan are readily found when wanted.

A few words on judging *tsuba* must complete this short essay. Signatures are not the best criterion, for the very simple reason that many pieces are signed with famous names, but were made for dealers in fittings either *before* or after the *Haitorei*, others have *since* been deliberately signed with famous names, not for the benefit of Japanese buyers, but for the foreign market. One must bear in mind that *signed So-and-So* does not then mean *made by So-and-So*, in an enormous number of cases. All it conveys then, is that it had once been thought to be by *So-and-So*, or that it was copied from his work, or that it is in his style. The signatures can only be relied on when they pass successfully certain tests, comparison with rubbings from genuine pieces being one of them, accurate knowledge of the style of writing and of the position being another; but even then there may always be a reasonable doubt because the men who could copy the workmanship accurately could imitate the signatures just as accurately, they may have refrained from doing so whilst the artist they copied was alive, there was nothing to oblige them to do so, no law to punish them, and after his death still less reserve could be expected from them. Conversely not all the craftsmen were of such skill as to produce first class work, nor did they always do their best, and even at times pupils' work bore their name as a shop mark, so that it would often be equally unreasonable to call forgeries work which does not come up to one's expectation.

How hazy the information relating to signatures has been and is still in Japan, where one would expect it to have become crystallized is made evident when one considers the discussions upon the signatures of the first two Yasuchika, of the two Toshinaga and of Joi, although in

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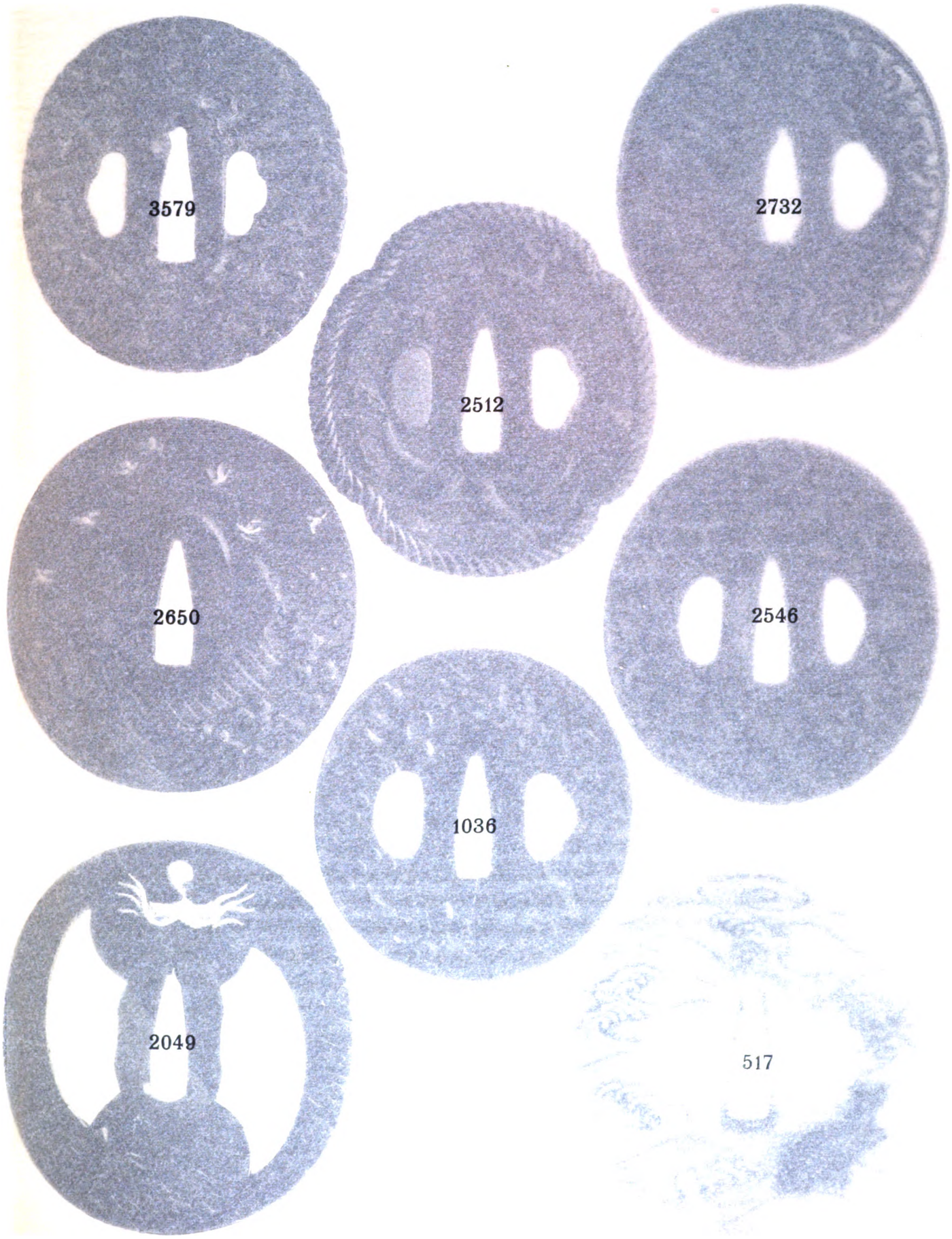

VIII. WAWE DESIGNS.

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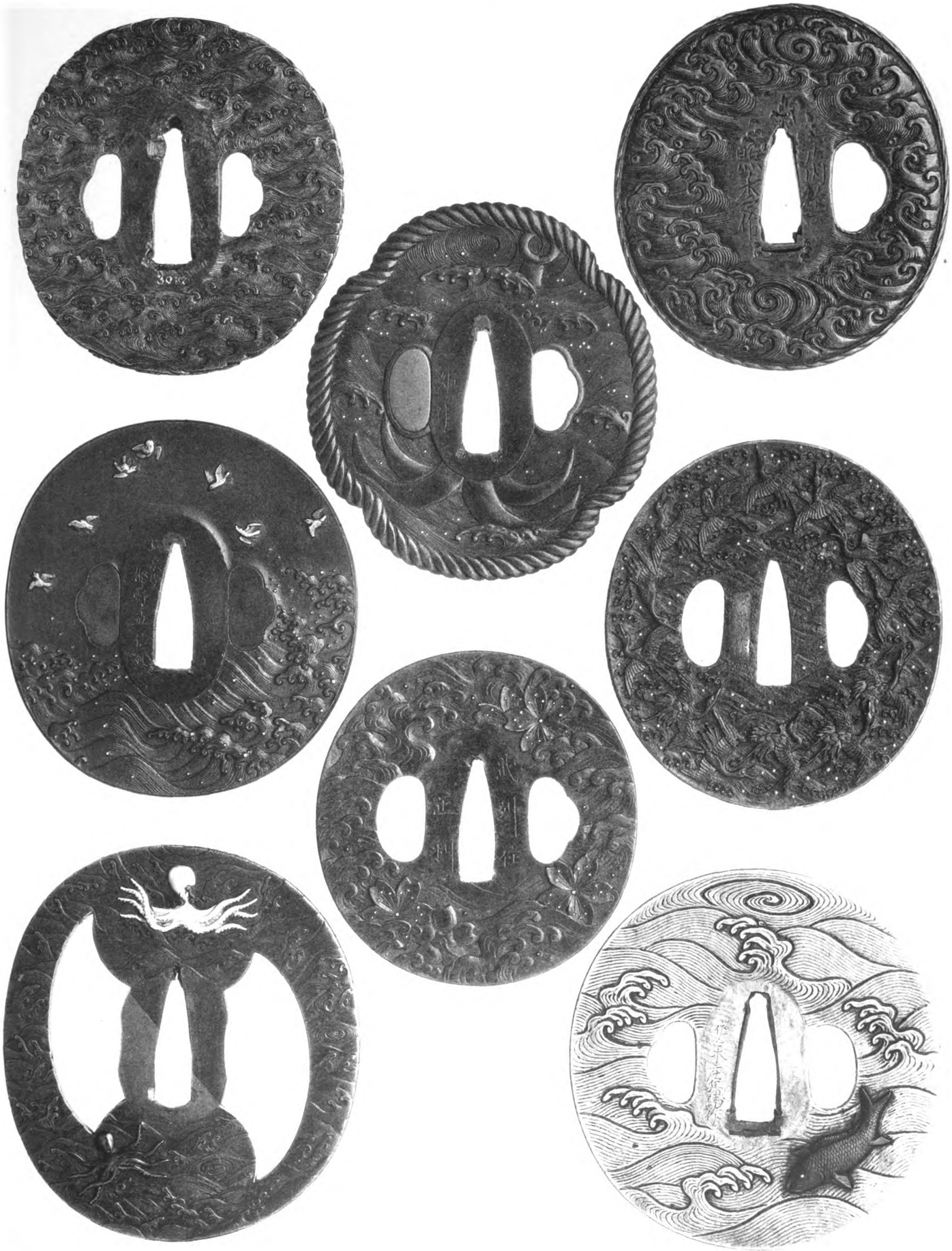

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every case there is a balance of evidence in favour of one opinion, yet there is room for legitimate doubt when the workmanship is right and can be ascribed to one man with fair certainty although the signature may be from another hand. In the case of Joi, for instance, the broad signatures have been considered genuine on the *seven* specimens which have passed all experts in Tokyo, the narrow ones being usually rejected, but a genuine piece turned up some years ago with a *Sosho, Nanra,* signature . . . . In the same way on Daigaku *tsuba* by Yasuchika—an exquisite example of which, from the Hawkshaw Collection, is now at South Kensington—the Tokyo experts have seen four differently placed signatures, so that the positional evidence may seem of scanty value.

The chief points to consider are the size and shape of the fittings, the style of chasing, the form of the edge, of the rim, of the holes, of the *Kokuin*, the style of *Nanako*, of *Ishimé*, the design, the width of chisel strokes on *kebori*, the finish of the strokes in the signature, the size of the *seppa dai*, the surface of the back of *kozuka* and of the *Tenjo gané* in *fuchi*. Again the patina, the colour of the rust, the hammermarks, the nature of the iron, the style of perforation, with or without rounded edges, &c., such are just a few of the points upon which definite care must be expended in examining a piece of Japanese sword furniture, if one wishes to steer clear of impositions, and they can only be judged if one happens to possess, from experience, criteria derived from genuine work or an accumulation of data from various sources amounting to definite evidence.

A further criterion is the *Kakihan* or written seal placed by the craftsman after his name. Here ready methods of comparison are not at hand, a kind of finger-print system alone enables a *Kakihan* to be distinguished from others akin to it, in some cases the same man used more than one *Kakihan*, just as painters used several seals, and in some schools the variations from an initial design are as minute as they are numerous. The Toshikage school is perhaps the best example I could name of such variations upon a master-pattern in a small school, but the Gotō are the classical example of infinite variations with a generally similar appearance. *Kakihan* were forged as much perhaps as signatures, but usually the forged *Kakihan* is comparatively easy to detect, and in some cases it is widely different from the genuine one.

Those considerations may be resumed in a short advice to collectors, not to trust implicitly to all that has been written because it is in print, but to see as many pieces as at all possible, to compare them when they can. To remember that they are only the custodians of relics of an age not so far removed, which a political cataclysm brought away from their country of origin, is a duty which all true Art lovers recognize, and that duty has a corollary: they should increase and disseminate the knowledge of the subject by every means at their command. Thus further comparison will become possible, which alone can insure the full recognition of the bygone craftsmen, whose work adorned that embodiment of strength, loyalty and truth, a rigid soul hidden in harmonious curves of steel: the Japanese Sword.

In this introduction and in the pages which follow there may be mistakes, for I am—as an old Japanese said of himself—Kwabun Sempaku only and I shall receive with interest and gratitude all communications and corrections, from those especially in Japan, who have more experience and knowledge.

小杉軒 Chelsea, 4 Glebe Place, S.W., June, 1912.

H. L. J.

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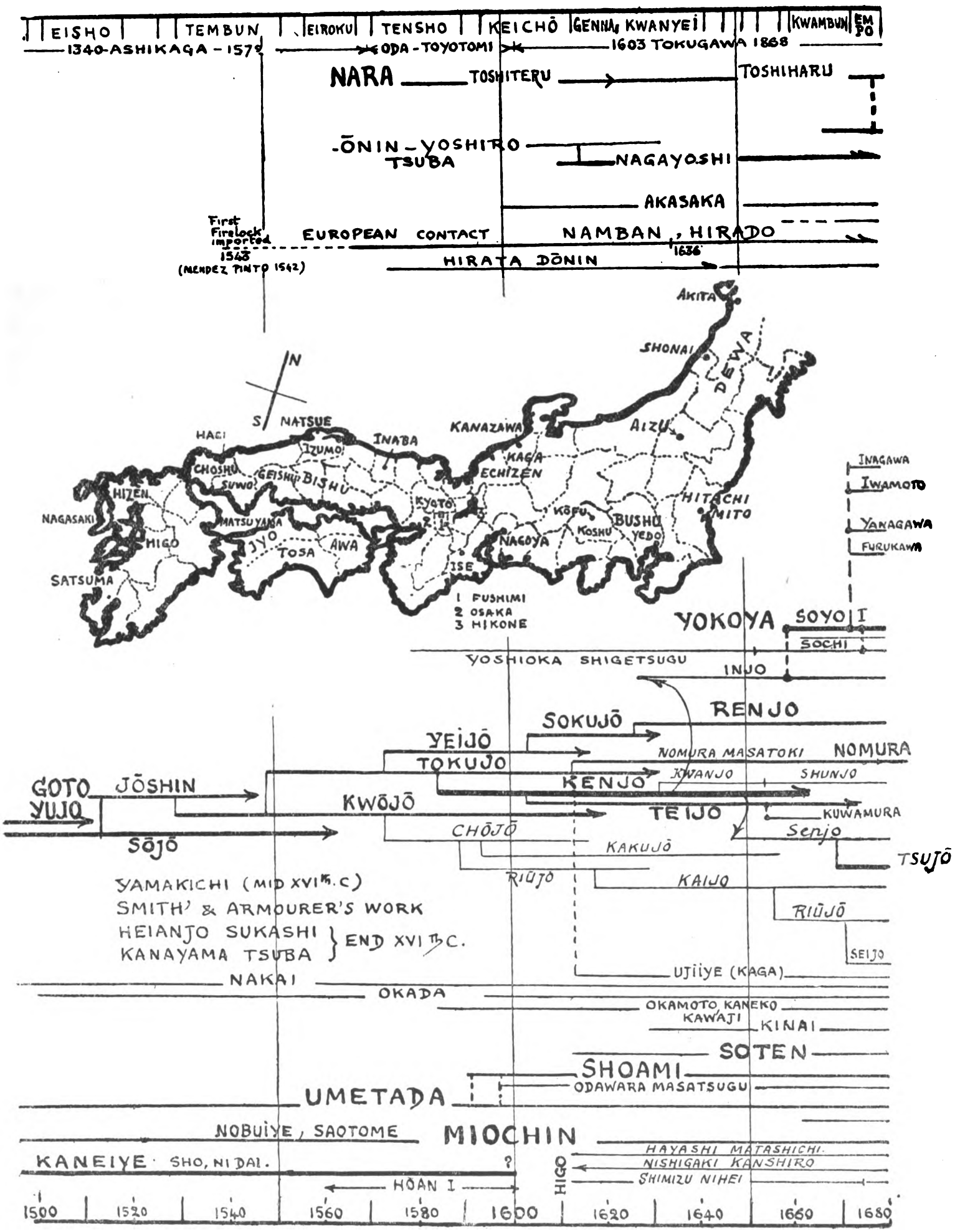

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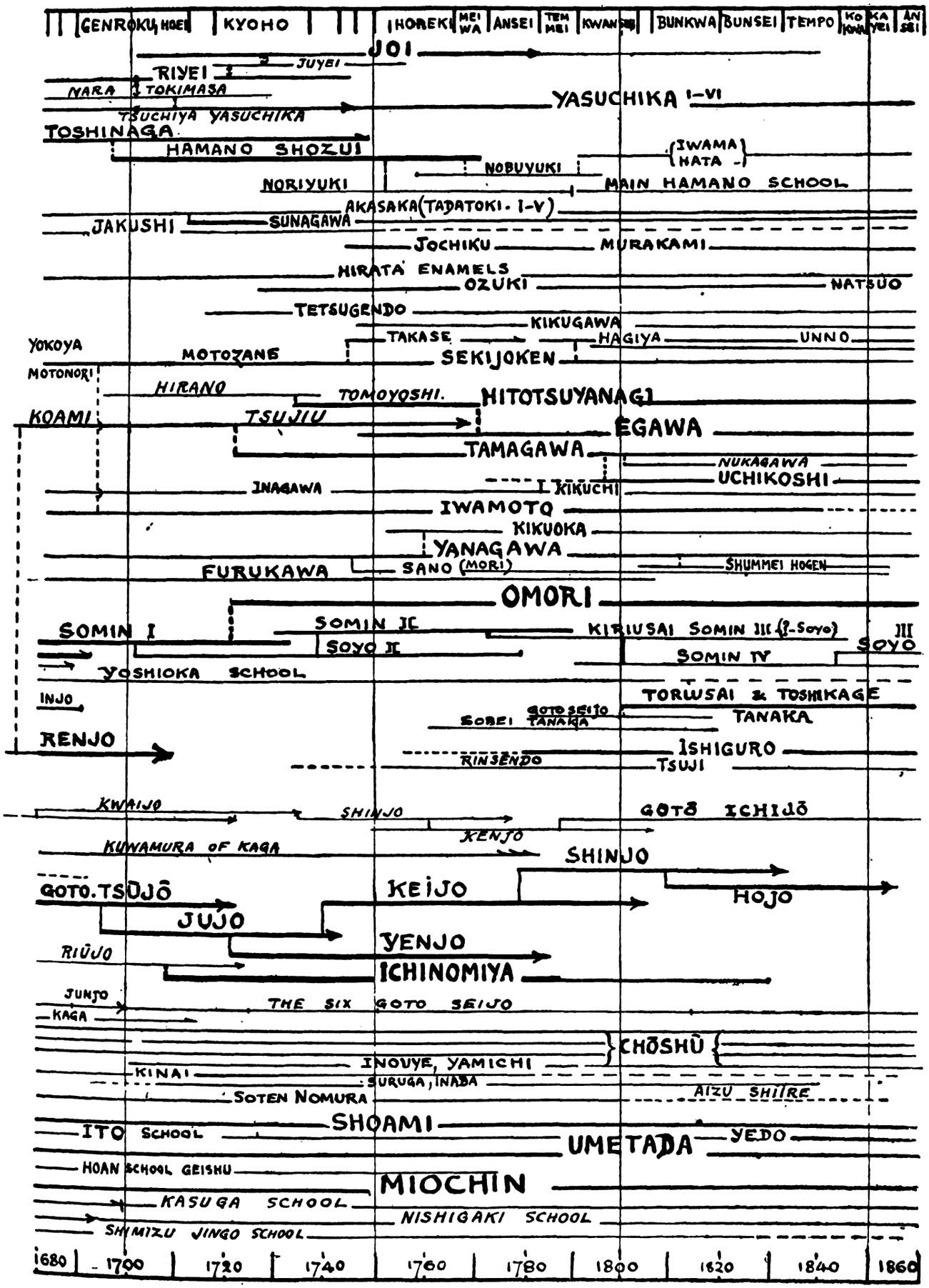

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ERRATA.

254.—read Matsuyama.

1117.—read Inaba.

1365.—read Nara.

2080.—plate to be deleted.

2197.—plate XLIV. in Hawkshaw Catalogue.

2735A.—plate LXVII. (read 2735A on that plate).

2786.—plate XLIX.

3165.—read Riohitsu.

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GENERAL NOTES AND CORRECTIONS.

The following abbreviations have been used right through the Text:

K. means *kozuka*; when a *kōgai* is described the name is given in full.

F.K. in conjunction mean *Fuchi Kashira*, when separate in a paragraph thus headed, they mean *Fuchi* and *Kashira* respectively.

No heading has been used for *Tsuba*, it must therefore be understood that all paragraphs in which the number is immediately followed by the description relate to *Tsuba*.

The numbers are consecutive with the exception of a few catalogue slips accidentally passed over in the numbering process, which have been affected with the letters A, B, &c., *e.g.*,

The words, gold, silver, apply to the outward appearance of the inlays to which they refer; usually gold leaf was placed on a substratum of copper and the compiler makes no statement as to the quantity or quality of the precious metals.

All photographs are full size, and reference to plate number has been given in all cases except a few, chiefly when the specimens had not been returned at the time of going to press, the numbers of which will be found in the following corrigenda.

The Alphabetical section contains all the pieces which could not be definitely placed in the schools either because the makers were independent workers or because their relation with the various schools is not sufficiently well known; a few could doubtless have been classified but it is hoped that such errors will be excused and that experts will correct the author where needed. In the same index have been duplicated all the names recorded in the classified school section, with the first number under which they appear; it is hoped that this index may prove more convenient than a separate list duplicating the Alphabetical section as well.

No.		No.	
181	add, Plate vii.	968	add, Plate xliv.
236	„ „ xlvi.	972A	„ „ xlii.
269	„ „ lxxxi.	1011	„ „ lxxxi.
466	„ „ xxxiii.	1104	„ „ xxxix.
585	„ „ xvii.	1297	„ „ v.
586	„ „ xvii.	1546	„ „ xix.
640	„ „ xvii.	1627	„ „ lv
641	„ „ xvii.	1964	„ „ x
770	„ „ lxvii.	2081	„ „ lxvii.

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CATALOGUE.

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ARCHAIC PIECES.

Mention has been made in the introduction of the lack of precise information prevailing as to the date at which perforated *iron* tsuba were first used and became fashionable. The perforated *copper* tsuba of the Dolmen era must have led the swordsmiths to make such tsuba in iron at a fairly early period, but it is impossible to be dogmatic on that point. It remains admitted that the swordsmiths and some of the Miochin made thin tsuba, with stronger rim and small conventional perforations, in the Thirteenth—Fourteenth Centuries, and that during the Ashikaga period more decorative perforations were adopted but tradition does not give any definite statement as to their design or appearance.

The "Kamakura" style with low relief decoration and perforations seems to have become fashionable after the so-called Kamakura Hojo rule—an expert in the Token Kwaishi places them in the Sixteenth Century as the oldest possible date—the true Kamakura style being the flat, thin tsuba more or less perforated with small holes alluded to above, the larger holes being attributed to Kanayama tsuba. The subject is a difficult one, full of contradictions owing to the absence of absolutely reliable records.

1.—PREHISTORIC *fuchi* and *dai seppa*, oval, copper gilt. ante VII.

2.—*Iron*, thin, circular with hammered edge, perforated with a butterfly. Style of the XIV.-XV.

3.—*Iron*, thin, circular, the edge slightly hammered up, pierced with three openings (bamboo leaves ?). Style of the XVI.

4.—*Iron*, thin, with raised rim, the ground covered with circular punch marks and decorated in open work with the characters *San jiu ban jin*. XVI. [PLATE XI.]

5.—*Iron*, large circular, thin, with oak tree, owl and sparrow openwork, the details gold *nunomé*. XVI.-XVII. [PLATE II.]

6.—*Iron*, trilobate, perforated with a dragon fly, rough gold *nunomé* on edges. XVII. [PLATE II.]

7.—*Iron*, thin, six lobed, with gouged dragon and *Ken* repeated on both sides. XVII. [PLATE V.]

8.—*Iron*, circular, with raised rim, perforated with two "pine trees" and prepared for a *nunomé* inlay of arrows. Imitation of old work. XIX.

9.—*Iron*, decorated in openwork with a *stupa*, a *genjimon*, plum flower and conventional scroll, flowers and the edges of the perforation in low relief, Kamakura style. [PLATE XI.]

10.—*Iron*, small *tachi aoi* with very low relief chasing. XVII. ? [PLATE V.]

11.—*Iron*, thin, chased in low relief with pagoda, bridge, flowers, and gourd perforation in the so-called Kamakura style but Nineteenth Century.

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KANEIYE.

There may have been five different Kaneiyé if one judges by the style of genuine pieces, all differing by some points of technique. Yet all the Kaneiyé work is signed with the same name and place of abode: Fushimi in Yamashiro, although, according to certain Japanese books, much of it saw light in another province: Higo, that statement being a copyist mistake, Higo should be Hizen, where, in Hasuiké, Kaneiyé style was followed. The first Kaneiyé probably worked in the middle of the Sixteenth Century in the Tensho era, but much of the work so signed was done in the latter part of the Seventeenth Century and in the Eighteenth. Since then wholesale reproductions have been made, even by casting, and the number of spurious Kaneiyé made in Aizu and elsewhere is past count. The early style is characterised by very low relief, thin metal, and scanty inlay of copper gilt, or gold; the work of the later craftsmen sometimes followed that style, but with addition of richer inlay, on thicker metal, and in a few cases high relief is found. It is known that in all periods such high relief was often obtained by chasing inlaid pieces of iron (I heard that the late Mr. Gilbertson found that to be the case with one tsuba in Paris, when, placing it in a vice, the inlaid piece burst out), whilst high relief cut out of the solid is highly valued.

It is said that the first Kaneiyé's early work was not of great artistic merit but that it improved considerably when he adopted designs by Sesshiu, not only of landscapes but of people, and Japanese traditions attribute to him famous tsuba with one, two or more personages. The history of the Kaneiyé school has been the subject of considerable controversy. One of the points of genuine pieces by one of the first four is the comparative straightness of the hook stroke in the character *iyé* which the imitators refrained from copying, one must also consider the shape, edge, etc.

12.—*Iron*, rounded lozengular with beaten rim, chased with Toba and his attendant near a bridge. Signed: Yamashiro no Kuni Fushimi no Jiu Kaneiyé. XVII. or early XVIII.

13.—*Iron*, thin, with slightly raised edge, chased in relief with Toba on his mule, mountains in background, bridge and geese at back, *nunomé teoki* in places, imitation of Kaneiyé's work. Unsigned. XVIII.

14.—*Iron*, large, thick, with a fox in flight, bent reeds, and sails in low relief. Signed: Kaneiyé of Fushimi, Yamashiro. Aizu work XIX.

15.—*Iron*, chased with a fan paper intaglio, landscape on one side and boat on a lake on the other. Signed: Kaneiyé of Fushimi, Yamashiro.

16.—*Iron*, thick, chased with a woman beating clothes (Tamagawa), details of bamboo, pine, &c., gold. Signed: Kaneiyé of Fushimi, Yamashiro.

17.—*Iron*, chased with an arbour under a tree, reeds and a sail, details gold. Kaneiyé design.

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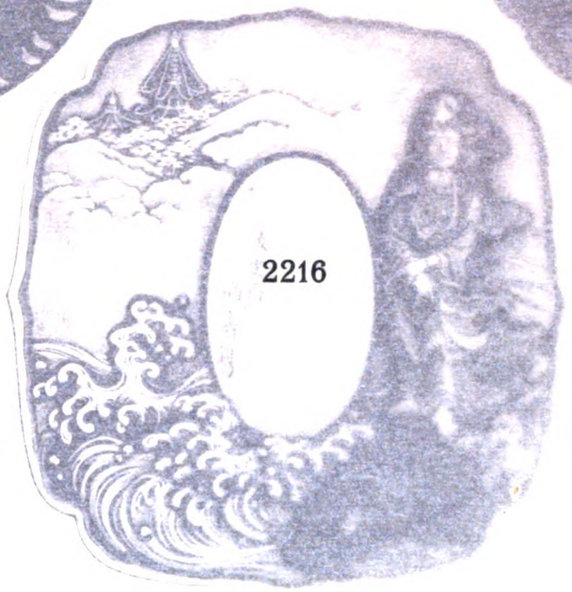

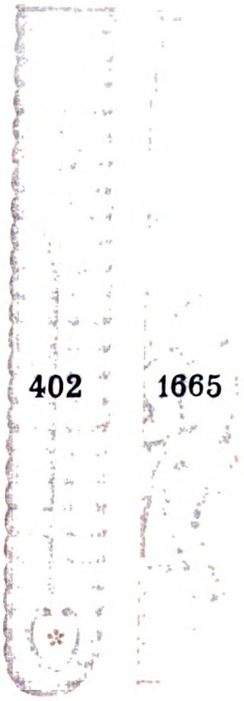

IX. ICHIJO, MASAHARU, UNNO.

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18.—*Iron*, thick, chased in relief with a Kingfisher or a reed, the bell inlaid, *Makimono* at back. Signed: Kaneiyé of Fushimi, Yamashiro.

19.—*Iron*, small, chased with a pavilion and tree on the bank of a lake, wild geese at back. Signed: Kaneiyé of Fushimi, Yamashiro.

20.—*Iron*, rounded square with raised edge, chased in relief and inlaid with Rihaku and his attendant. Aizu work. Signed: Kaneiyé of Fushimi, Yamashiro.

21.—*Iron*, chased in low relief with two nobles admiring the moon (open work) in the clouds, child at back, slight gold inlay. Signed: Kaneiyé. XVIII. [PLATE XI.]

22.—*Iron*, chased in low relief with a man seated on a bamboo platform, fishing. Signed: Kaneiyé. XVIII.

2571.—Also illustrated on PLATE XI., see later S.V. Masashigé, Kaneiyé.

THE MIOCHIN FAMILY.

The Miochin were chiefly armourers; it is recorded that Munesuke made the armour of Minamoto no Yoshitsuné, the lavish decoration of which makes one wonder who was the metal chaser entrusted with that part of the work, besides the armour maker himself. By armour maker we mean the smith who made the iron plates, and the iron helmets. Indeed it is as such an armourer that Nobuiyé's fame began, his helmets being amongst the most famous, and their fame equalled only by that of his tsuba and of tsuba bearing his name. Here again tradition varies; the Nobuiyé armour maker signed in full Miochin Nobuiyé, he lived circa. 1496-1564, first in Kotsuke, then in Kōshu (Goshu in Hawkshaw Catalogue is a misprint). Whether his first name was Yasuiyé is now open to doubt; whether this name Nobuiyé was the result of the gift by Takeda Nobuharu of that character Nobu, has been declared a fairy tale. Anyway there remain hundreds of tsuba, called genuine Nobuiyé which can be classified in five or six groups according to signature. Moreover there were Nobuiyé in various provinces in Kōshu, Geishu, Kyoto, Akasaka, Kaga, Echizen, one amongst the Shoami, &c., so that not all Nobuiyé is Miochin work. Nobuiyé's engraved work is in shallow designs; another Nobuiyé, undoubtedly an armourer adopted *nunomé* inlay. It is said that Miochin Nobuiyé made use of stamps on hot iron, and that he was the master of Hoan and of Yamakichi, but space forbids entering here into details, suffice it to say that circa. 1800 a Nobuiyé tsuba was sold in Tokyo for nearly one hundred pounds sterling present value. The later Miochin have left a large number of tsuba of varying quality and artistic value, all however presenting a ground metal of good quality, and many showing the tortoiseback design orginated by Nobuiyé.

23.—*Iron*, chased in low relief with a centipede, and on the other side with a wheel. Signed: Nobuiyé; Miochin Yasuchika, *utsusu*, Shingen Ko no Konomi zu. [PLATE XII.]

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24.—*Iron*, *mokko*, with hexagonal pattern in broad stripes, Faint signature: Nobuiyé, but probably Nagoya work. XVIII. or early XIX.

25.—*Iron*, roughly hexagonal with big rim, *Kikko* pattern and *Nata* opening. Signed: Nobuiyé. XVIII. (copy). [PLATE XII.]

26.—*Iron*, chased in high relief with a snarling bear standing against a rock near a stream, Tembo inlay on side. Signed: Nobuiyé. early XIX.

27.—*Iron*, shaped as the top of a helmet, with eight divisions and a similar number of rows of nails, Shishi head and flattened *Kuwagata*, silver ring added at a later date. probably XVI. [PLATE XII.]

28.—*Iron*, thick, heavy, chased in very high relief with a dragon in the clouds passing from side to side. Signed: Miochin Munesuke. probably XVII. [PLATE XIII.]

29.—*Iron*, wood grain forging, chased in high relief with a rat eating rice. Inscribed: Shinto go Tetsuren Takenouchi's 55th descendant Nihon Yuhitsu Kachu Rioko Masuda Miochin Shikibu Ki no Mune [*] Saku. XVIII.-XIX.

30.—*Iron*, chased in imitation of two semi-circular plates of armour, tied together and perforated respectively with the characters *water* and *moon*. Signed: Miochin Sadashige. [PLATE XII.]

31.—*Iron*, cross shape, chased in *intaglio relievato* with plum blossoms. Signed: Nihon Yuhitsu Kachu Rioko Miochin Masuda Ki no Munehiro. XIX.

32.—*Iron*, *mokko*, chased with a Daruma's face in an irregular opening, and inscribed: "There is no law but one's conscience." Signed: Miochin Ki Munetomo. XIX.

33.—*Iron*, *mokko* shape, concave lenticular, decorated with a *Nata*, wood-chopper in open-work; two *udenuki ana*. Signed: Miochin Ki no Yoshihisa of Mito. early XIX. [PLATE XII.]

34.—*Iron*, chased in low relief with Kwakkio digging the gold kettle under a pine tree, on the other side mountains, lake and wild geese in flight in Chōshū style. Signed: Miochin Yoshihisa of Echizen. XIX.

35.—*Iron*, three chrysanthemum leaves in the round. Signed: Miōchin Yoshihisa of Echizen. [PLATE XII.]

36.—*Iron*, large (100 × 90) thick, without *riōhitsu*, oblong with the corners slightly brought in, the surface and edges showing the grain of the forging, in imitation of old wood; decorated in high relief with two cocks, one on the ground, the other springing up to fight, the first one chased in the solid, the tail feathers apparently welded on, chased in the round and curling over the edge; the topmost bird treated in the same way, in silver; both birds with gilt bills, eyes and talons, the combs copper. Signed: Miōchin Munekané. *Ex Hawkshaw Colln.* late XIX., circa. 1870-75. [PLATE XIII.]

* Illegible Character.

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37.—*Iron*, in the form of a skull, with concave underside lacquered red, large *riōhitsu* being the eyes of the skull; *udenuki ana*. *Illustrated in Hawkshaw Catalogue.* XVI.-XVII.

38.—*Iron*, in the shape of a Ni O head, in full round, the back flat chased as a pine forest. Signed: Miōchin Masatsugu in *sosho*. *Ex Hawkshaw Colln.* [PLATE XI.]

39.—*Iron*, a pair, circular, formed of two pieces of armour, overlapping one another and tied up, each perforated with hemispherical holes, into which other hemispherical perforations open from the back, excentrically. Signed: Miōchin Sadashigé on the small tsuba and inscribed: Sendai, Mutsu, on the large one. *Illustrated in Hawkshaw Catalogue.* XIX.

40.—*Iron*, very elongated *mokko* shape (elliptic ends protruding out of a circle), perforated in bold openings in the two semi-elliptic parts with the characters *Ki* (wood), and *Mizu* (water). *Ex Hawkshaw Colln.* XIX.

41.—*Iron*, oval convex, Chinese style, the sloping edge chased in key pattern. early XIX.

42.—*Iron*, octagonal convex, chased inside with clouds and outside with a dragon in relief. XIX.

43.—*Iron*, concave, chased in relief with a dragon, inside Bonji characters for Marishiten and Fudo. XVIII.

THE FUSHIMI AND YOSHIRO STYLES OF INLAY.

The above title is adopted for the sake of uniformity with previous publications although to the modern Japanese experts it seems a somewhat too wide classification. Under that heading are classified all true inlays of brass on iron, whether flat or in relief, "made originally at Fushimi in Yamashiro during the period circa. 1585-1590, and the modifications thereof." Through some early convention the thin tsuba with fairly flat inlay were called Fushimi inlay, and the name Yoshiro was reserved to those presenting larger, higher inlays, and specially to the *mon zukushi* tsuba, with openwork crests which were originated by Izumi no Kami Koiké Naomasa. On such pieces his name is found, sometimes genuine, sometimes forged, or merely the name Yoshiro, or that of later workers like Saburo Daiyu.

Nowadays a narrower classification has been adopted. Thin, rather large guards inlaid with simple, often crude, designs amongst which one finds occasionally larger decorative inlays are called ONIN tsuba, from the name of the period 1467-8—a century earlier than the date at which Hideyoshi built his castle Fushimi. They are sometimes decorated with small perforations recalling the work of swordsmiths and armourers in the previous period.

YOSHIRO remains the name of the *mon zukushi* and high relief inlays made around Kyoto, and in Kaga, some of which must have been the work of Shoami craftesmen.

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Finally KAGA YOSHIRO describes flat *hirazōgan* in which brass, copper, *shakudō* and often silver blend together in the design, following and developing the style originated by Nagayoshi of Yamashiro, whose followers emigrated to Kaga with the Daimyo Maeda towards the beginning of the Seventeenth Century. The style of inlay was also influenced and modified by the true Kaga style of silver inlay brought in by the Goto, and used especially on stirrups, but on late tsuba of Kaga Yoshiro it is not uncommon to find *shakudō* or *shibuichi* used as ground metal.

The *hirazōgan* of brass became fashionable with many workers: the Umetada, Shoami, Jingo of Higo being the most conspicuous examples.

Finally there were numberless examples of Yoshiro work made in Kyoto, Aizu and other centres of wholesale production up to a very late date.

44.—*Iron*, with raised rounded rim, inlaid with bamboo on one side and pine on the other. XVII. [PLATE II.]

45.—*Iron*, small with ten lobes, outline, large *riōhitsu*, the rim inlaid all over on both sides with a conventional pattern of clouds in treble lines. *Ex Hawkshaw Colln.* late XVI.-XVII.

46.—*Iron*, thin, small with rounded edge, inlaid with brass dots. XVII. [PLATE XIV.]

47.—*Iron*, perforated with conventional holes, *mokko*, heart, circle, &c., and inlaid with *tomoyé*, rough crests, &c., brass *hirazōgan*. XVII. [PLATE I.]

48.—*Iron*, old piece, reduced in size and shape, with *shibuichi* rim, inlaid with a weeping willow on one side and peonies on the other, brass in relief. XVII. [PLATE I.]

49.—*Iron*, circular, with slightly raised edge, inlaid in relief with *minogamé*, waves, shells, mostly brass but partly covered with silver. XVII. [PLATE XIV.]

50.—*Iron*, small guard, a raceme of wistaria curled in a circle (*Fuji tomoyé*), chased in the round, but the web left solid, inlaid in brass with several crests: *Shippō*, *Kiri*, *Umebachi*, *Katabami*, *Sasa no maru*. Signed: *Heianjō* Yoshihisa. *Ex Hawkshaw Colln.* XVII.

51.—*Iron*, a radish (*daikon*) curled up in a circle, the root inlaid all over with design of vine in flat brass. *Ex Hawkshaw Colln.* XVII.

52.—*Iron*, rounded square, inlaid in *hirazōgan* with a coarse brass pattern of water weed (*Mō*) or conventional fir; perforated with four oblong holes filled with brass plugs, also perforated in designs vaguely reminiscent of crests and engraved on the surface. *Ex Hawkshaw Colln.* XVII. [PLATE I.]

53.—*Iron*, thin, chrysanthemoïd perforation with the ends of the petals inlaid brass on the rim. XVII. ?

54.—*Iron*, heavy, inlaid with a dragon, thick brass in relief, on waves and clouds, strongly chased. XVII. [PLATE I.]

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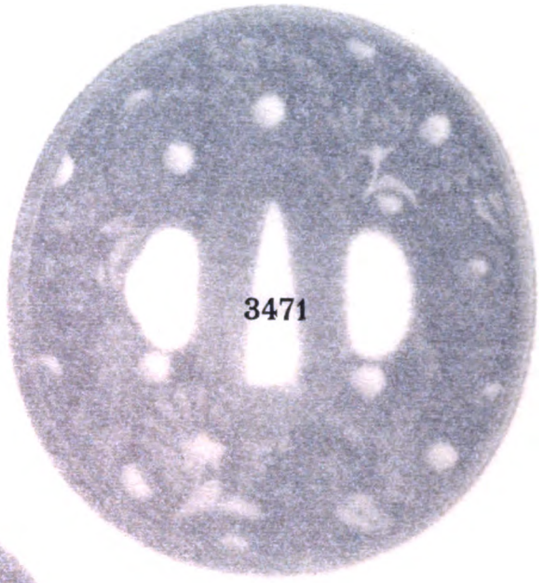

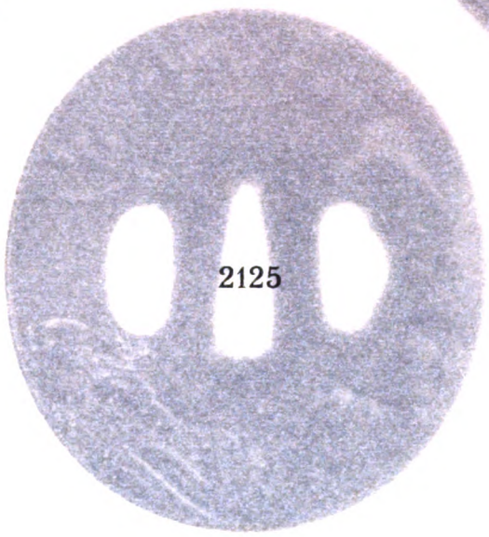

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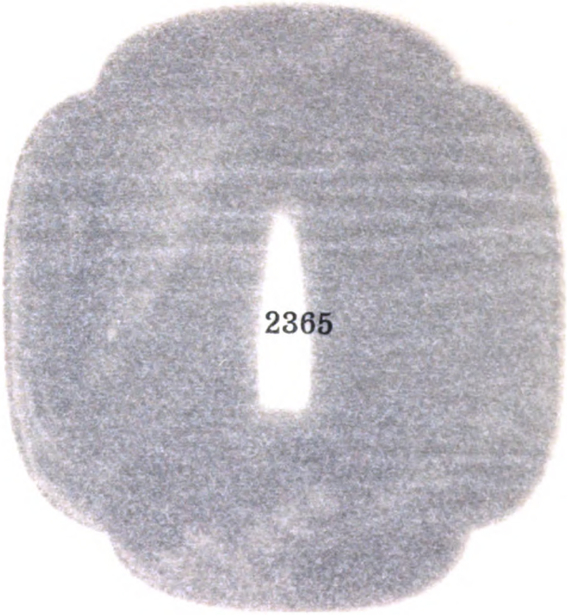

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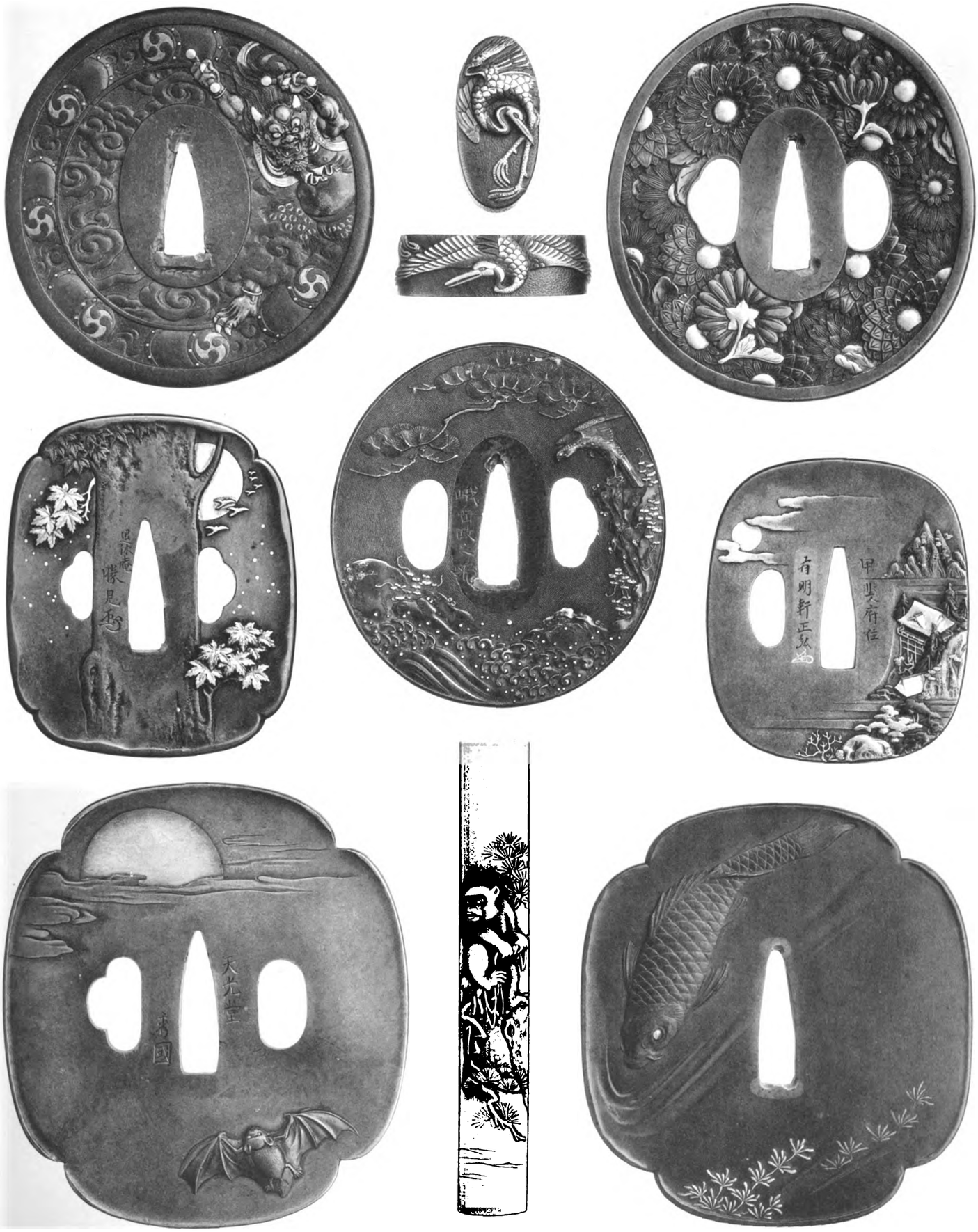

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55.—*Iron*, inlaid with a *maku*, brass *hirazōgan*, part of a poem on back, defying translation. XVII.

56.—*Iron*, lenticular, inlaid with two small monkeys and a flower arrangement on each side, gold and silver *hirazōgan*. Signed: Nagayoshi of Yamashiro. XVII.-XVIII.

57.—*Iron*, inlaid with a present of daffodils on either side, copper and brass *hirazōgan*. Signed: Nagayoshi (Chōkichi) of Yamashiro. XVII.

58.—*Iron*, inlaid with wild geese and boats, part brass, part silver *hirazōgan*. Nagayoshi style XVII.

59.—*Iron*, inlaid with three red-face monkeys, two brass and one silver, *hirazōgan*. Signed: Nagayoshi (Chōkichi) of Yamashiro. XVII.-XVIII.

60.—*Iron*, roughly chased with a group of fans and perforated with a conch shell, the fans inlaid with designs in brass and copper *hirazōgan* in Kaga Yoshiro style.

61.—*Iron*, *mokko*, inlaid with eight *maru ni ume* and scrolls, brass *hirazōgan*. XVII.-XVIII. [PLATE I.]

62.—*Iron*, *mokko*, same style, but with six clematis blossoms. XVII.-XVIII.

63.—*Iron*, circular, with six *mon*. XVII.-XVIII.

64.—*Iron*, circular, with three *mon* on one side, the other half covered with twigs.

65.—*Iron*, circular, with six *mon*. XVII.-XVIII. [PLATE I.]

66.—*Iron*, long circle, with eight *mon*, *hirazōgan* of twigs. XVII.

66A.—*Iron*, circular, with six "crests" and old pine inlay brass *hirazōgan*. XVIII.

67.—*Iron*, eight lobed with a corresponding number of *mon*. XVII.-XVIII.

68.—*Iron*, six lobed, in same style.

69.—*Iron*, thin, with six crests, *mon zukushi* work, brass *hirazōgan*.

70.—*Iron*, *mon zukushi*, with eight *mon*. XVII.-XVIII.

71.—*Iron*, circular, with holes for six *mon*.

72.—*Iron*, *mokko*, with holes for six *mon*.

73.—*Iron*, circular, inlaid in relief with brass wire *kiku karakusa*, perforated with a round hole and a Yamanouchi crest. XVII.-XVIII.

74.—*Iron*, with eight crests in brass and small tree decoration *hirazōgan*. XVII.-XVIII. [PLATE XIV.]

74A.—*Iron*, *mokko* shape, inlaid with *Eiraku tsuhō* coins and crests of *kiku*, *sakura*, *kiri*, in circles, brass *hirazōgan*. XVIII.

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75.—*Iron*, thin, the ground vermiculated, inlaid in relief with chrysanthemum blossoms, *kiri* crests and crosses, brass. XVII.-XVIII. [PLATE XIV.]

76.—*Iron*, circular, inlaid with eight crests, brass, small pine all over the field, *hirazōgan*. XVIII.

77.—*Iron*, *mokko*, inlaid in relief with a chrysanthemum creeper, brass, in relief. XVIII.

78.—*Iron*, circular, perforated with three "Shoami holes" and inlaid with camellia blooms, brass in relief. XVIII.

79.—*Iron*, circular, perforated with a conventional opening and inlaid with *karahana*, brass *hirazōgan*. XVIII.

80.—*Iron*, circular, perforated with four *yotsumé* and inlaid in brass with *genji mon*, cherry flower and Asono three-bar crest repeated in each of the four spaces on both sides. XVIII. ?

81.—*Iron*, circular, inlaid with three butterflies, grass blades and dew drops, brass in relief. XVIII.

82.—*Iron*, circular, with four trilobate openings, inlaid with four conventional *kiri* racemes on each side, brass in low relief. XVIII. ?

83.—*Iron*, circular, inlaid with clematis and wild *dianthus* flowers, brass in relief. XVIII.

84.—*Iron*, *mokko* shape, inlaid in relief with a *Hōwō* bird and peonies, brass. XVIII. ?

85.—*Iron*, pair, *tachi aoi*, inlaid with roped brass edge, leaflets and blossoms.

86.—*Iron*, openwork of *mokko* inside a circle, inlaid brass with roped surface.

87.—*Iron*, with large *namako* openings, *hirazōgan* inlay of clouds, brass.

88.—*Iron*, inlaid with floral scrolls, brass.

89.—*Iron*, square with four boar's eyes perforations inlaid with *karahana* and *choji*, brass. [PLATE II.]

90.—*Iron*, square *mokko* with brass rim inlaid with a diaper of crosses, brass in relief.

91.—*Iron*, eight lobed with eight rays, outlined with brass wire.

92.—*Iron*, twelve lobed rim around four circles, inlaid with leaves and clematis flower, brass.

93.—*Iron*, circular, decorated with four crests in perforated brass, and a *karakusa* inlay in flat brass. Signed: Taira no Kunimichi. *Ex Hawkshaw Colln.*

94.—*Iron*, a gourd, and two leaves curled up in a circle, the fruit inlaid all over with a flat brass inlay of five petal flowers (gourd or clematis). *Ex Hawkshaw Colln.* XVIII.

95.—*Iron*, rounded square with raised rim, the surface fluted in twenty-seven ribs imitating a fence of reeds, inlaid with two sprays of tree peony issuing from a cut-down trunk. Large *riōhitsu* filled with lead. *Ex Hawkshaw Colln.* XVIII.

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96.—*Iron*, square lenticular with rounded edges and brass rim, inlaid in brass wire, in slight relief, with the outline of a chrysanthemum of thirty-eight petals. *Ex Hawkshaw Colln.* XVIII.

97.—*Iron*, small, fluted surface in sixteen lobes inlaid with chrysanthemum and *karakusa*, brass and copper *hirazōgan*. XVIII.

98.—*Iron*, *mokko* with gourd *riōhitsu* and double *mochi* perforations top and bottom, lined with brass and inlaid with brass wheels. XVIII.

99.—*Iron*, octagonal, inlaid with a creeper in brass wire and small leaves. XVIII.

100.—*Iron*, four circles joined by four bends, outlined and inlaid with brass. XVIII.

101.—*Iron*, four crests partly in openwork joined by broad bands, and inlaid with leaves and tendrils, brass.

102.—*Iron*, circular, inlaid in *hirazōgan* with rough myriophyllum design. XVIII.

103.—*Iron*, sixteen godrons, chrysanthemoid inlaid with brass tendrils and paulownia, silver and copper *hirazōgan*. Signed: Izumi no Kami Yoshiro Koiké Naomasa. XVIII.-XIX.

104.—*Iron*, *mokko*, inlaid with six Archaic characters and *karakusa* scrolls, brass *hirazōgan*.

105.—*Iron*, oblong, with hammered surface, inlaid with iris in bloom, brass. [PLATE XIV.]

106.—*Iron*, octagonal with raised rim inlaid in *hirazōgan* with a gourd vine, copper and brass.

107.—*Iron*, with large *riōhitsu*, inlaid in brass in low relief with two ducks *hishi* and *karakusa*. [PLATE XIV.]

108.—*Iron*, octagonal, the raised rim inlaid with a ruff pattern of brass wire, the field with pine needles and dew drops, *hirazōgan*.

109.—*Iron*, wheel shape with clouds and *rinzu* of brass *hirazōgan*. XVII.-XVIII.

110.—*Iron*, twenty lobes inlaid in relief with brass, pine rosettes, &c. XVIII. ?

111.—*Iron*, circular, inlaid with tendrils and perforated with a wild sorrel flower.

112.—*Iron*, circular, with four groups of concentric semi-circles, peaked *seppa dai*, brass in relief.

113.—*Iron*, circular, with raised rim, inlaid with *karakusa*, brass *hirazōgan*. XVIII.

114.—*Iron*, circular, with raised rim, inlaid with a gourd vine, brass and copper *hirazōgan*. XVIII.

115.—*Iron*, pair, circular, with narrow rim, inlaid all over with a clematis vine in bloom, brass *hirazōgan*. XVII.-XVIII. [PLATE I.]

116.—*Iron*, inlaid all over with *tsuta*, brass *hirazōgan*. XVII.-XVIII.

117.—*Iron*, two *Myoga* shoots, lined with brass wire in relief.

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118.—*Iron*, each side oval or cross section with a raised rim, the field inlaid with a net-like pattern in brass wire *hirazōgan*, perforated with the treeble lozenge of Ogasawara. XVII.-XVIII.

119.—*Iron*, circular, with raised rounded rim, thin web inlaid with flowers and hexagons in brass wire *hirazōgan* (Kaga Yoshiro). XVII.-XVIII.

120.—*Iron*, inlaid with conventional *karakusa* pattern in brass *hirazōgan*. XVIII.

121.—*Iron*, circular, inlaid with a dragon on one side and waves on the other, *hirazōgan* of brass and silver wire. XVIII.

122.—*Iron*, circular, lenticular, inlaid with a dragon and waves, similar style above.

123.—*Iron*, circular, with round rim, inlaid with a clematis vine in brass *hirazōgan*.

124.—*Iron*, small *mokko*, inlaid with *kiri* and scroll work, copper, brass and silver *hirazōgan*.

125.—*Iron*, small *hamidashi tsuba*, kidney shape, with round rim, inlaid with brass and silver *Hōwō* and paulownia, *hirazōgan*. XIX.

126.—*Iron*, modified double *tomoyé* design with floral inlay in brass *hirazōgan*.

127.—*Iron*, three fans in the round and field of *Rinzu*, thin brass wire *hirazōgan*.

128.—*Iron*, circular, inlaid with a dragon and three wave crests, brass *hirazōgan*.

129.—*Iron*, circular, inlaid on one side with four diaper patterns and on the other with a willow tree, brass *hirazōgan*. [PLATE II.]

130.—*Iron*, *mokko*, with gourd shaped *riōhitsu* and floral pattern, brass.

131.—*Iron*, perforated with two crests and inlaid with annularia in *hirazōgan*.

132.—*Iron*, inlaid with swallows and waves, brass and silver, and perforated with three triangles forming three-quarters of a circle. XVII.-XVIII.

133.—*Iron*, *mitsutomoyé*, with brass inlay *hirazōgan*, in wistaria pattern.

134.—*Iron*, inlaid with tendrils of *tsuta* in brass *hirazōgan*.

135.—*Iron*, inlaid with a gourd vine, brass *hirazōgan*.

136.—*Iron*, inlaid with clematis *hirazōgan*, and open with a double *tomoyé*.

137.—*Iron*, *mokko*, inlaid with *kikyo* flowers and leafy tendrils, brass *hirazōgan*.

138.—*Iron*, large, with conventionalized floral pattern in brass *hirazōgan*, old style but late work.

139.—*Iron*, inlaid with paulownia crests and tendrils, brass *hirazōgan*.

140.—*Iron*, *mokko*, inlaid on each side with four crests, brass *hirazōgan*, amongst meandering pattern of wire.

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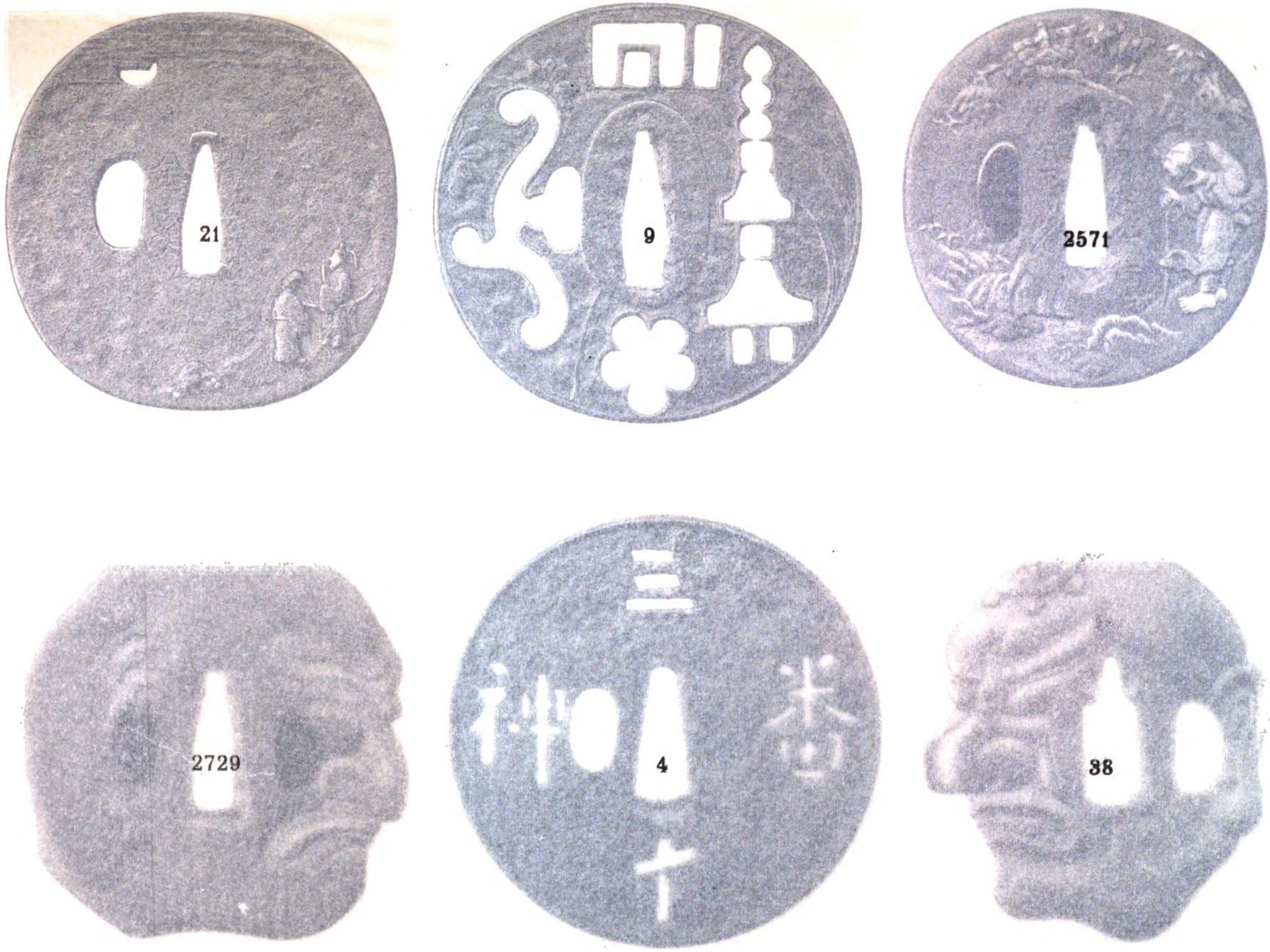

XI. ARCHAIC, KANEIYE, Etc.

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[illegible] field inlaid with a net-like [illegible] of Ogasawara. XVII.-XVIII.

[illegible] flowers and hexagons in [illegible] XVII.-XVIII.

88 [illegible] XVIII.

[illegible] on the other, *hirazōgan* [illegible] XVIII.

[illegible] style above.

[illegible] brass *hirazōgan*.

[illegible] and silver *hirazōgan*.

[illegible] inlaid with brass and [illegible] XIX.

[illegible] *hirazōgan*.

[illegible] wire *hirazōgan*.

[illegible] brass *hirazōgan*.

[illegible] on the other with a [illegible] [PLATE II.]

[illegible] and floral pattern [illegible]

[illegible] and inlaid with annular [illegible] *hirazōgan*.

[illegible] waves, brass and [illegible] and perforated with three [illegible] XVII.-XVIII.

[illegible] inlay *hirazōgan* [illegible] form.

[illegible] *nada* in brass [illegible]

[illegible] vine, brass [illegible]

[illegible] *hirazō* [illegible] a double *tomoyé*.

[illegible] with *hira* [illegible] dials, brass *hirazōgan*.

[illegible] convex [illegible] in brass *hirazōgan*, old style but lat-

5156 51

[illegible] with [illegible] shields, brass *hirazōgan*.

[illegible] brass *hirazōgan*, amongst meandering

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141.—*Iron*, circular, with depressed field, inlaid with clematis creeper, brass *hirazōgan*.

142.—*Iron*, inlaid in relief with chrysanthemum and stream lines, brass *hirazōgan*. Signed: Shigekatsu.

143.—*Iron*, Tembo style of forging and stamping, inlaid with bamboo, brass in relief.

144.—*Iron*, small, two long gourds, inlaid with leaves, brass and copper *hirazōgan*.

145.—*O. Kozuka, iron*, inlaid in relief with a melon vine and a spider. XVII.-XVIII. [PLATE XIV.]

146.—*K., iron*, inlaid in brass and silver *hirazōgan* with a wide bridge and a boat. XVII.-XVIII.

147.—*K., iron*, shaped like a bamboo post, to which is attached a small *hanaīke* containing red and white plum blossoms, relief inlay of brass, copper and silver. XVII. [PLATE I.]

148.—*K., iron*, inlaid with a lantern suspended above a *torii*, copper and brass inlay in relief. XVII. [PLATE I.]

149.—*Iron*, with two *namako* openings, the surface covered with Gomoku Zogan.

UMETADA.

The work of this family varies greatly in quality and as usual the earlier pieces are the best in the eyes of Japanese connaisseurs who place the *best* work of Umetada, Miojiu, Mioshin and Shichisa immediately after the genuine productions of the great masters Kaneiyé and Nobuiyé, although there is more delicate chasing and inlay in the Umetada tsuba than in their work.

The first Umetada whose name is recorded as a chaser of sword furniture is Shigeyoshi Hikojiro, *eighteenth* member of the family, who worked for the Shōgun Ashikaga Yoshimasa in the Fourteenth Century. The family name was then Tachibana, and it is interesting to follow the transformation of the family name, as recorded in the *Kinko Tanki* by the thirty-fifth Umetada, Shichizæmon Munétoki, writing in 1827, a condensed version of which will be found in The Hawkshaw Catalogue and therefore needs no reproduction here.

Mioju, also called Hikojiro, is undoubtedly the greatest master of the family. He was the son of Shigetaka Meikin a retainer of Yoshiharu, Yoshiteru and Oda Nobunaga. Mioju himself served under Hideyoshi and Hidetsugu, and he originated a method of flat inlay on brass and copper the style and shape of which are quite characteristic. His son Shigeyoshi (the second of the name) followed his father as a famous chaser of sword blades but he also made sword guards of fine quality.

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When Shigeyoshi died the twenty-sixth Umetada, Iyetaka, became the head of the family, with the name Miojin; his son Shigenaga followed him as chaser to the Shōgun and Yedo was for a while the centre of the Umetada activity until he resigned his position to live on his pension and returned to Kyoto.

Naritsugu in the middle of the Eighteenth Century opened his atelier in the Shōgunal capital and created a special style of his dragons with minute scales and eyes peculiar to his "Umetada Rio."

About the same period or even probably much earlier the Kaga style of inlay was adopted by some of the Umetada with a greater wealth of detail than had been the case in Mioju's work. It differs however from pure Kaga in style, design, size and shape of the various fittings.

Ichiō in the Nineteenth Century chased a plum flower—*Umé*; sometimes the flower is inlaid in gold, sometimes merely outlined, above the character *Tada*. This man carved his designs in intaglio with powerful yet soft surface modelling; the dragon-fly is one of his pet subjects, and French collectors from the *caractère* of his work for many years placed him before the Sixteenth Century! Although of such much later date the beauty of his work commends itself to European eyes and some of his productions are in our opinion highly desirable; more so in fact than many average tsuba produced by generations of commonplace workers, unworthy of the tradition handed them by the three great masters of the family.

150.—*Iron*, chased with a square in reserve on each side and inlaid with small *gingko* leaves, gilt. Signed: Umetada Shichisa of Nishijin, Yamashiro. XVIII.

151.—*Iron*, chased in relief with a carp in a whirlpool. Signed (later): Umetada Shichisa. XVIII. [PLATE XV.]

152.—*Iron*, a wheel of twenty-eight arrows in the round. Signed: Umetada Tachibana Shigeyoshi of Nishijin, Jōshu, Yamashiro. [PLATE XVI.]

153.—*Iron*, oblong, with wide strip in centre chased in low relief with brushwood fence and shelter, the cartouches top and bottom with azalea and plum blossom. Signed: Umetada Shigeyoshi of Nishijin, Yamashiro. XVIII. [PLATE XV.]

154.—*Iron*, flat, large opening enclosing a rain dragon. Signed: Yamashiro Nishijin no Jiu, Umetada Shigeyoshi.

155.—*Iron*, coarsely chased in the shape of a squatting devil, Signed: Umetada Shigeyoshi of Nishijin, Yamashiro. Smith work of late date.

156.—*Iron*, decorated in low relief and *sukashi* with butterflies, *tanzaku* and books (one filled with pewter) (butterfly inlaid at top to conceal a break of the edge). Signed: Umetada [ ] eimon Tachibana Shigeyoshi Saku. [PLATE IV.]

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157.—*Shakudō, nanako,* raised rim, a Chinese sage (probably Mo Hakudo) riding a deer pine tree inlaid copper, and gold *asagao* creeper on back. Signed: Ittoshi Umetada Juju (Naritoshi) (perhaps by Horiya Nagamitsu (Ittoshi). *Ex Hawkshaw Colln.* circa. 1870. [PLATE XV.]

158.—*Iron,* circular, inlaid with a brass dragon over engraved clouds. Signed: Forged of bright iron (steel) by Tachibana Sadamasa.

159.—*Iron,* a dragon in the round. Signed: Umetada of Nishijin, Yamashiro.

160.—*Iron,* thin, with thicker rim, net pattern in openwork. Signed: Shigehisa (probably Umetada 31). mid. XVIII.

161.—*Iron,* small *tanto* tsuba, chased with a fan in openwork, with gold cords, inlaid with a stick and with an enamelled *makimono.* Signed: Umetada. [PLATE XVI.]

162.—*K.*, *iron,* inlaid in Nara style with a foreign hunter holding a hawk, and watching two birds in flight overhead. *Iroye* work. Signed: Umetada Narinobu. [PLATE XVII.]

163.—*K.*, *shibuichi,* chased in low relief with praying mantis amongst chrysanthemum, *Kikyo* and dianthus on poor *nanakoji,* rubbed with gold. Signed: Narinobu. XVIII. [PLATE XVII.]

164.—*F.K.*, *copper ishimé,* chased with Daruma barefoot, carrying on his shoulder his *nyoi, hossu* and bamboo. *F.* chased with a stream and inlaid with wind-tossed reeds, gilt. Signed: Umetada Narinobu. [PLATE XV.]

165.—*Iron,* chased in *intaglio relievato* with a figure of *Shoki* sword in hand, at back *oni* hiding in a pine tree. Signed: Umetada Naritaka. [PLATE XVI.]

166.—*F.K.*, *iron,* inlaid in high relief with dragons, *shibuichi* gilt. Signed: Narikata. [PLATE XV.]

167.—*Iron,* chased in low relief with leaves and flowers, and with three fan-shaped recesses inlaid, decorated with plum, pine and chrysanthemum. Signed: Umetada Tomotsugu, and Tetsunin.

168.—*Iron,* thin, with hammered edge, inlaid with constellations in brass, Kaga Yoshiro style, and perforated with a T and U openings emblematic of the male and female principles. Signed: Umetada. XVII.-XVIII. PLATE XVI.]

169.—*Copper,* entirely covered with a *rinzu* pattern of *shakudō,* almost flush, similar inlay of key pattern all round the edge, silver, gold *shakudō* alternately. Signed: Umetada. [PLATE XVI.]

170.—*K.*, *shakudō,* chased in the shape of two old thatched roofs, with stone ridge tiles (gold), and a few plum blossoms in relief silver. Signed: Umetada (plum Rebus). XIX. [PLATE XVII.]

171.—*Sentokudo,* small oblong *tsuba,* with cut corners, gilt edge, single *kozuka* hole in the shape of Fuji, a butterfly in gold wire and *shakudō* inlaid, *rinzu* pattern on *shakudō,* three small enamel crests added, on the back a butterfly inlaid in *shakudō* wire. Signed: Umetada. *Ez Hawkshaw Colln.* XVIII.

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172.—*Iron*, small, almost circular, with raised oval rim, inlaid all over with leaves and scrolls in brass *hirazōgan*. Signed: Umetada of Yamashiro. *Ex Hawkshaw Colln.* [PLATE XVII.]

173.—*Iron*, the two ends of a hand drum, united by their cords. XVIII.

174.—*Iron*, *mokko*, inlaid in relief with arrow heads, three and one, *shakudō* and copper. XIX.

175.—*Iron*, *mokko*, the edge being a riding quirt, the face chased with a saddle, bow, *saihai* and stirrup. XVIII.

176.—*Iron*, square, with two horizontal slots and one vertical (axial) leaving six panels of rough wall surface, those near the *seppa dai* with reserves of *uchiwa*.

177.—*Shakudō*, inlaid with a cricket, paulownia crests, *karahana*, &c., in *kagazogan*, the *seppa dai* chrysanthemoïd with gold inlay. XIX.

178.—*Sentoku*, inlaid with *tsuta*, *shakudō hirazōgan*, the leaves nerved with copper. *Ex Huish Colln.* [PLATE XV.]

179.—*Shakudō*, hammered in lumps and hollows, inlaid with a gourd leaf pattern in copper, silver and gold *hirazōgan*. XIX. [PLATE XXVIII.]

180.—*Iron*, almost square, chased in openwork with a wheel of buckets in a circle, the reserve inlaid with *karakusa* in gold *nunomé* (this might be an unsigned piece of Yasaka Eikan). XVIII. [PLATE VI.]

181.—*Iron*, a pair of *Tatebina* across one another and a battledore, gold *nunomé* pattern, the faces silver. XVIII.

182.—*Iron*, a sixteen-petal chrysanthemum, with three leaves in low relief, veined with gold. XVIII.

183.—*Sentoku*, engraved with *karakusa* and inlaid with *tsuta* in outline, *hirazōgan* of *shakudō*, silver and copper. [PLATE XVI.]

184.—*Sentokudo*, with *yasurimé* in groups of six lines, over a flat inlay of *gingko* leaves, *shakudō* in outline.

185.—*Shakudō*, a flattened flower, inlaid with insects in gold, silver and copper *hirazōgan*, at back crest of three butterflies (Tatebe family). Umetada work in Kaga style. [PLATE XXVIII.]

186.—*Iron*, perforated with two *warabi* shoots, one plugged *shibuichi* and copper, the fern leaves gold and silver *hirazōgan*. late XVIII.

187.—*Iron*, chased in relief as a flattened peony flower. Inscribed in red lacquer: Umetada Miojiu. [PLATE XVI.]

188.—*Iron*, circular rim, enclosing a *gumbai* (war fan) in the round, decorated with *nunomé* of gold and silver.

189.—*Iron*, small, two butterflies affrontés, gold *nunomé* details.

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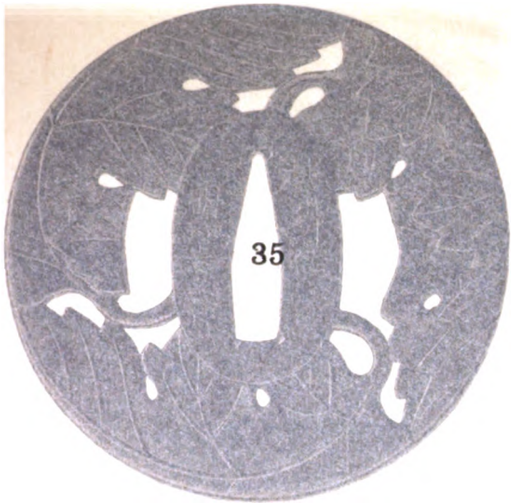

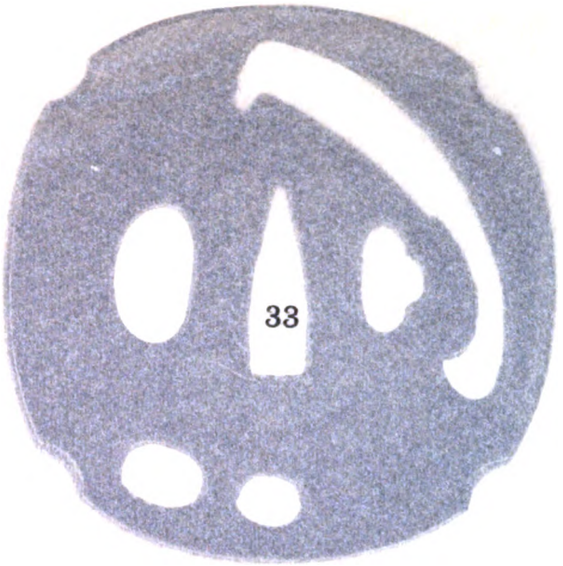

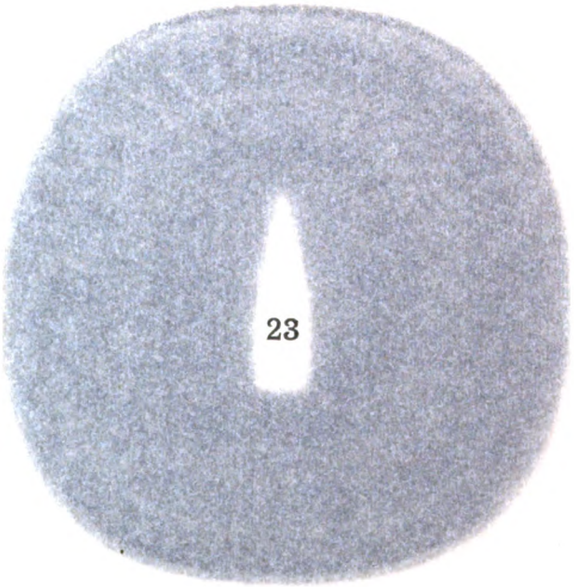

XII. MIOCHIN.

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[illegible] with leaves and [illegible]
[illegible] for Coffee. [PLATE XVII.]

[illegible] XVIII.

33 [illegible] Wedge and copper XIX.

[illegible] a [illegible], [illegible] of [illegible]

[illegible] XX.

[illegible] six pan is of [illegible]

[illegible] the [illegible]

XXI.

[illegible]

[illegible] Pl. [illegible]

[illegible] of pattern in [illegible]

[illegible] [PLATE XX.]

[illegible] in a [illegible] the [illegible] of Yoruba [illegible]

XXII. [illegible] of [illegible]

30 [illegible] [illegible] [illegible]

[illegible] XXIII.

[illegible] [illegible] with [illegible]

XXIV.

[illegible] of brass of Lake [illegible],

[PLATE XXV.]

[illegible] [illegible] of [illegible] brass.

[illegible] and copper [illegible]

[illegible] [PLATE XXVII.]

[illegible] and copper the form

[illegible] XVIII.

[illegible] in red lacquer. [illegible]

[PLATE XVI.]

[illegible] for [illegible] decorated with [illegible]

32 [illegible] details.

[illegible]

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190.—*Iron*, small, a flattened peony flower with silver *nunomé* on petals and big dew drops.

191.—*Iron*, the surface treated in *tsuchimé*, radiating, perforated with the silhouette of a butterfly and a stylised bird, slightly raised rim. *Ex Hawkshaw Colln.* XVIII.

192.—*Iron*, large and thin, rounded square, perforated with a butterfly in *kizukashi* and inlaid with a chrysanthemum flower. *Ex Hawkshaw Colln.* XVII.

193.—*Iron*, square with corners brought in, raised rim, inlaid with gold *karakusa* in *nunomé*, one side decorated in relief with the priest chair, *nyoi*, *hossu*, *mokugyo*, and urn, chased in low relief and gilt with *nunomé*, in patterns; on the other the *sho*, pan pipes, *biwa* and plectrum, and *bugaku kabuto* of the *No* musicians, also inlaid in pattern of gold *nunomé*.

Ex Hawkshaw Colln. XVII.-XVIII.

194.—*Iron*, circular, with brass rim, without *hitsuana*, but with *udenuki ana* lined silver, perforated with the silhouette of a Chinese hat, lined with brass, the fastening cords cut in broad *itozukashi*. *Ex Hawkshaw Colln.* XVIII.

195.—*Copper*, irregular outline as of two *gingko* leaves symmetrically arranged; eaten away with a few worm holes, the intervening spaces at the sides of the *seppa dai* filled with *shakudō* plugs inlaid flat, and a *shakudō* rim fixed on, the flat polished surface engraved with six worm-eaten maple leaves. *Ex Hawkshaw Colln.* XVIII.

196.—*K.*, *iron*, chased in imitation of bamboo plaiting, inlaid with a *kōrogi* (*Hata Hata*), kind of grasshopper in relief gold, and at the back with *kirigirisu*, lespedeza and *kikyo*, *hirazōgan*.

197.—*K.*, *iron*, inlaid in relief with two large arrows tied together, details silver and gold, *mokko* hole at butt. XVIII.-XIX. [PLATE XVII.]

198.—*K.*, *iron*, in the shape of a pair of scissors, to which is attached the usual bell, placed on a board. Signed: Umetada. late XVIII.—early XIX. [PLATE XVII.]

199.—*K.*, *iron*, chased in relief with an anchor, the rope of which is inlaid in twisted silver wire. XVIII.-XIX.

200.—*K.*, *iron*, inlaid in relief with a convolvulus, gold and silver.

201.—*K.*, *iron*, inlaid in relief with a cricket and a butterfly, *iroyé* work, the back, *shibuichi*, engraved with autumnal grasses. [PLATE XVII.]

202.—*K.*, *iron*, plain surface, with ring and fastener in relief in the centre, round hole lined with silver at butt, *yasurimé* on back, the ring touched with gold *nunomé*. XVIII. [PLATE XVII.]

203.—*K.*, almost identical with above. XVIII.

204.—*K.*, *iron*, inlaid in high relief with the letter bearing arrow of Honma Magoshiro, the point silver, the letter gold, the feathers silver touched with *shakudō*, one standing free; square butt, *kojiri* shape. XVIII. [PLATE XVII.]

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205.—*K.*, *iron*, similar to above, but rounded *kojiri* butt. XVIII.

206.—*K.*, *iron*, with gold *nunomé* mouthpiece, the ground chased with a central line and chisel cuts forming a herring bone, inlaid in high relief with a small brass bell (*suzu*) and silver rope.

207.—*K.*, *iron*, same ground as above, but inlaid with a *daikon*, dandelion and stray leaves in relief, *iroyé* work.

208.—*K.*, *iron*, same as above.

209.—*K.*, *iron*, chased in the shape of a leather wound sword hilt, the spaces filled with silver treated in *nanako* to imitate *samé*, *kashira* and *fuchi*, silver *nunomé*, the *menuki* gold *nunomé*. XVIII.

210.—*K.*, *iron*, chased in relief with a *inro* upon which climbs a rat, inlaid with tortoise *netsuké*, and a closed fan *shakudō*. XVIII.

211.—*K.*, *iron*, chased in relief and inlaid with two rats and two books, silver and brass in relief. XVIII.

212.—*K.*, *iron*, chased in high relief with a dragon-fly, the head inlaid brass, the wings figured with gold *nunomé*. XVIII.

213.—*K.*, *iron*, a suspended gong, chased in relief, with cord and tassel inlaid in twisted wire. XVIII.

214.—*K.*, *iron*, with butt and mouthpiece gold *nunomé*, inlaid with a silver stork in flight, and nets drying behind reeds, gold *nunomé*. XVIII.-XIX. [PLATE XVII.]

215.—*Wari Kogai*, *iron*, backed with *shibuichi*, chased in relief with a dragon-fly, rubbed with gold *nunomé*, over a wood surface.

216.—*K.*, *Niguromé*, chased to represent tree bark, with a lozengular reserve, inlaid in gold wire with a dragon. XIX.

217.—*K.*, *iron*, chased in relief with reeds, tipped with gold, and inlaid with a moon partly hidden by clouds, silver *hirazōgan*. XVIII.

218.—*K.*, *iron*, chased with two *shikishi*, one inlaid silver, and *shinobugusa*. XVIII.

219 to 225.—Seven *kozuka*, *iron*, chased in high relief with a *kirigirisu*, the body touched with *nunomé*, the legs covered with silver and gold; two drops of dew before and three behind; the seven pieces are identical but for small details such as the chasing of the butt in the shape of a *kojiri*. XVIII.-XIX.

226.—*K.*, *iron*, chased in twelve godroons alternately square and round, leaving a cartouche in the centre, inlaid with a praying *mantis* in relief. early XIX.

227.—*K.*, *iron*, inlaid in relief with a shuttle filled with a reel of gold thread. [PLATE XVII.]

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228.—*K.*, *iron*, chased in relief with a bare tree, inlaid with ivy leaves, on a branch of which stands an owl; moon inlaid silver.

229.—*K.*, *Shibuichi*, inlaid with black skeins on a stretcher and leaves, engraved on back with *chasen* on waves. [PLATE XXIX.]

230.—*F.K.*, *shakudō*, inlaid with a hanging fern root shooting leaves, on the rope of which is perched a sparrow; cycas and washstand on *F.*

231.—*F.K.*, *shakudō*, imitating a fibre basket with gold warp strings, and inlaid with *sansho* fruits, *iroyé*. early XIX.

232.—*F.K.*, *iron*; *K.* in the shape of a helmet with details gold *nunomé*; *F.* imitating old wood, inlaid with gold spirals, *nunomé*.

233.—*F.K.*, same design, but the *F.* inlaid with shells in Shoami style. [PLATE XVIII.]

234.—Odd, helmet shape, same style but with crescent moon between *kuwagata*.

235.—*F.K.*, *shakudō*, *ishimé*, inlaid in relief, *K.* with a helmet, *F.* with a *saihai*.

236.—*F.K.*, *iron*, *K.* chased as a helmet, with gilt *kuwagata* in the shape of stag's antlers; *F.* chased as a *sodé*. XVIII.

237.—*F.K.*, *iron*, inlaid in relief with a cricket on each piece.

238.—*F.K.*, *iron*, each piece inlaid with a dragon-fly, part gilt. *Ex Huish Colln.* early XIX. [PLATE XVII.]

239.—*F.K.*, *iron*, inlaid with a gilt dragon-fly on each piece. Umetada or Shoami.

240.—*F.K.*, *iron*, each piece inlaid with an ornamented *uchiwa*, silver with gold *nunomé* inlay of *karakusa* and *kikko* patterns. *Ex Huish Colln.* XVIII.-XIX. [PLATE XVII.]

241.—*F.K.*, dark *shibuichi*, the *San Sukumi*, *K.* in the shape of a snail, *F.* inlaid in high relief with a red snake, and a big frog amongst gilt grass, patches of gold all over the surface. [PLATE XVII.]

THE SHOAMI SCHOOL.

The early protagonists of this school are unknown; there are tsuba called Ko Shoami which are supposed to be of Sixteenth Century make, and may indeed be anterior to Keicho, but according to conservative estimate, the family began working in Kyoto in the early part of the Seventeenth Century, one of its best craftsmen Masanori being probably a pupil of Umetada Miojiu. Its earliest productions are chiefly inlays on *Sentoku*, *shakudō*, and iron. The Shoami family may be called a family of tsuba specialists; their early work is, as usual, looked upon as best, but with the

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exception of some few types the productions of its members are looked upon as rather vulgar by Japanese critics, owing to poorness of design for which the generally pleasing effect does not afford adequate compensation. There must have been hundreds of Shoami workers although their record is very scanty. They were scattered in almost all provinces, those of Iyo, Aizu and Shonai (Dewa) being the best known. but there are records of Shoami in ten other provinces or districts. Their style was somewhat influenced by the Goto of Kyoto, and by other schools, but the character of Shoami's work is quite special, and it has had itself a considerable influence upon the Kyoto and provincial schools, the Saotome, and some of the Umetada; the Shoami inlays are however broader than those of the Umetada. As I wrote two years ago very little is known with accuracy about the chronology, the filiation and wanderings of the numerous Shoami; the death in Kyoto in 1909 of the last worker, Katsuyoshi, renders further investigation very difficult, and it seems evident that Japanese critics do not attach enough importance to their work to investigate its records if any exist at all. An idea of the magnitude of this family will be obtained when one remembers that out of two hundred and seventy tsuba selected by Mr. T. Furukawa (from the collection made by Mr. Wada Tsunashiro) for exhibition in London in 1910 no less than thirty-three, or *eleven per cent.*, were by Shoami craftsmen, a circumstance which makes one wish even more earnestly that more information of a definite nature should be made available in Japan.

242.—*Iron*, circular, inlaid with bamboo and trellis of sticks. Signed: Aizu no jiu Shoami. [PLATE XV.]

243.—*Iron*, five-lobed, inlaid with a willow tree and football. Signed: Shoami of Aizu.

244.—*Iron*, inlaid with a vine in relief, gilt and enamelled leaves, characteristic holes. Signed: Shoami Aki of Aizu Ōshu. [PLATE XVIII.]

245.—*Iron*, with irregularly triangular openings radiating between *yasurimé*, inlaid with gold *nunomé*, Signed: Ten Ka Chu Ko Kai San, Shoami Kanejuro.

246.—*Iron*, inlaid in relief with a dragon-fly on each side, *shakudō*, and with *karakusa* in gold *hirazōgan*, perforated in *itozukashi* with a butterfly. Signed: Shoami Masanori of Nishijin Jōshu. [PLATE XVIII.]

247.—*Iron*, a clump of iris in openwork. Signed: Shoami Matajiro.

248.—*Iron*, in the shape of four circles entering one another, perhaps originally a coin design, similar to Hawkshaw Collection No. 241 now No. 253 in the present catalogue, chased in low relief, the intervals gold *nunomé*, much corroded. Signed: Shoami Moriaki ?. [PLATE XVIII.]

249.—*Karakané*, five monkeys partly in *marubori*. Signed: Shoami Morishigé of Matsuyama.

250.—*Iron*, chased with incised clouds and conventional dragons. Signed: Shoami Moriyuki of Matsuyama Iyo, dated Anyei 9, 20 month, lucky day. 1780

251.—*Iron*, *mokko*, engraved with paulownia leaves, unsigned piece in the style of Shoami Moriyuki. circa. 1780

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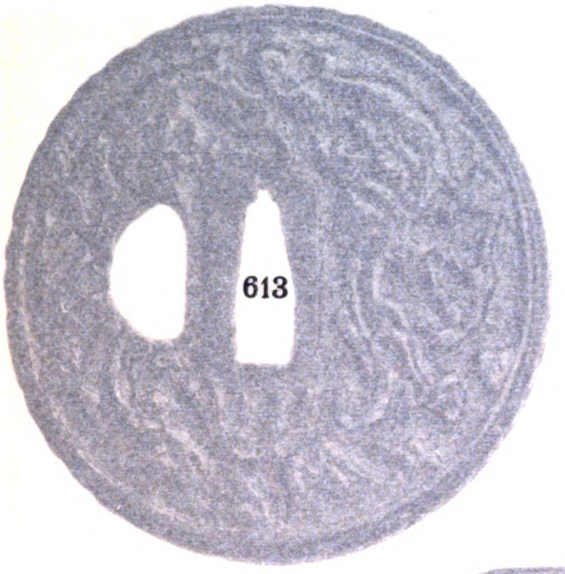

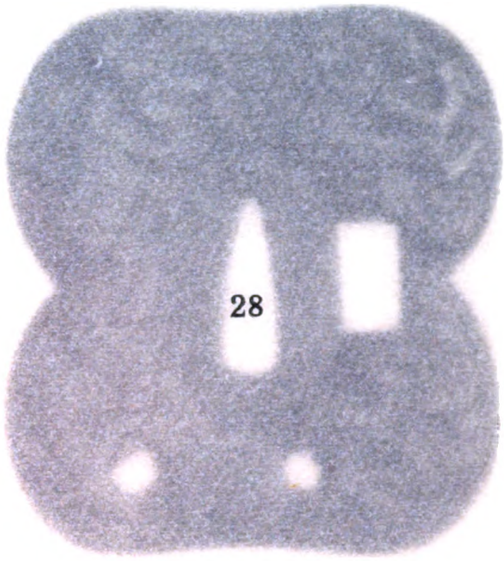

XIII. MIOCHIN, Etc.

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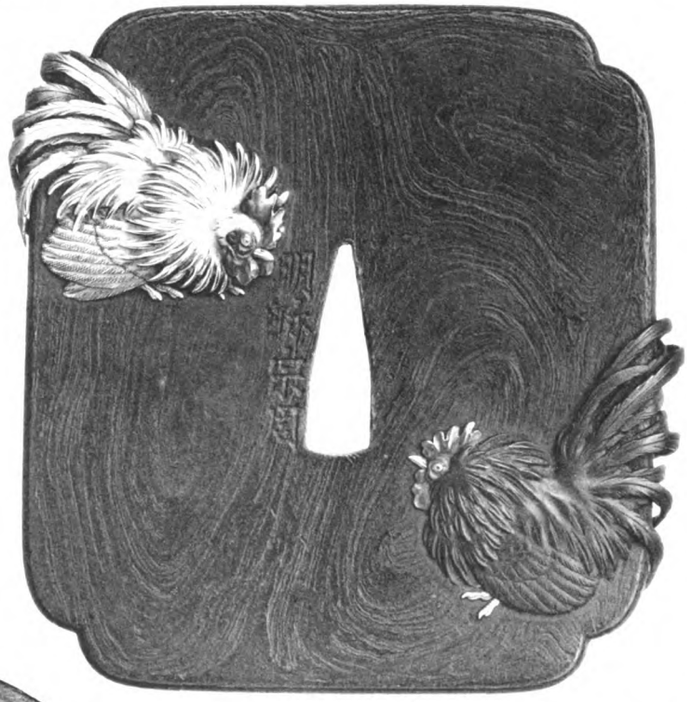

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252.—*Iron*, with rough surface—*moyashi*—inlaid in very high relief with a copper wasp and in gold with the three characters "It carries a sharp needle" in gold *hirazōgan*. Signed: Shoami Moritomi of Matsuyama. [PLATE XV.]

253.—*Iron*, cruciform, four groups of five concentric circles overlapping so that only the pattern of the topmost part shows, each group having the concentric bands half solid and half open; the solid parts on one half circle *ishimé*, the others polished. Signed: Shoami Moritsumi. *Ex Hawkshaw Colln.* XVII.-XVIII. [PLATE XVIII.]

254.—*Iron*, the crest *Maru ni mukan umé* (Aori crest), the thin circular rim once silvered in *nunomé*, the plum flower chased in the round, with antheræ inlaid silver; very small *riōhitsu*. Signed: Shoami Mori [? character obliterated] of Mitsuyama in Yoshū (Iyo). *Ex Hawkshaw Colln.*

255.—*Iron*, twelve-lobed, with inscribed square recessed, inlaid with pine needles, brass *hirazogan*, and with pine cones, gold *nunomé*. Signed: Shoami. XVIII.

256.—*Iron*, octagonal with rounded edges, *shakudō* rim, polished, slightly bi-concave surface perforated with a *ran* flower in silhouette, and inlaid with a branch of fir "*Komatsu*" in gold (*hirazōgan*). Signed: Shoami. *Ex Hawkshaw Colln.* XVIII.

257.—*Iron*, a carp in the round amongst waves touched with gold *nunomé*. Signed: Shoami Shigekatsu.

258.—*Iron*, chased in low relief with a pine tree, inlaid with gilt creeper, small bamboo and reeds gold. Signed: Shoami Shigetoshi. [PLATE XVIII.]

259.—*Iron*, chased in relief with *makimono*, books, *fudé* and ink. Signed: Shoami Shigetsugu.

260.—*F.K.*, *shibuichi*, chased in low relief with two Shojo (almost like Kanzan and Jittoku), wine jar *katakiri*, slight *ishimé*; influence of Joi. Signed: Shoami Nobuiyé of Okazaki Mikawa. [PLATE XVIII.]

261.—*Iron*, Shoki in high relief running on a bridge, the lower part openwork in the round. Style of Hikoné Shoami, XVIII.

262.—*Iron*, thick, circular, chased in relief with Shoki, sword in hand, slight inlay of *iroyé* and *nunomé*. Style of the Shoami of Hikoné but less elaborate, XVIII.

263.—*Iron*, inlaid with shells, *shakudō* and bronze, the byssus gold.

264.—*Iron*, chased with reeds and rice sheaf, perforated with two clouds, inlaid with *hotaru*, dragon-fly, moon, &c.

265.—*Iron*, chased in high relief with shells and waves, partly touched with gold *nunomé*.

266.—*Iron*, chased with a rough landscape, bridge and temple buildings inlaid gold *nunomé*

267.—*Iron*, engraved with deep thunderbolts and two characters in *tensho*.

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268.—*Iron*, small, inlaid with gold *nunomé karakusa* and perforated with three holes indicating a dragon (?). Signed: Shoami.

269.—*Sentoku*, quadrilobate, *ishimé*, with radiating lines inlaid in high relief, *shakudō*, copper and gold, with a leaf gatherer asleep on his basket beneath a pine tree. ? Shoami.

270.—*Copper*, *ishimé*, inlaid in high relief with fifteen oars, *shakudō* and *shibuichi*. XIX.

271.—*Iron*, chased in low relief and inlaid with squirrels and a vine, the trellis *shibuichi*, *shakudō* and copper, the fruit gilt. XVIII. [PLATE XV.]

272.—*Sentoku*, *mokko*, thin, with thick round rim, perforated with crests of Satsuma, Treeble mitsutomoyé, Manji, Asono, &c. XVII.-XVIII. [PLATE XVIII.]

273.—*Iron*, circular, chased with waves in low relief, inlaid with a pine tree on the bough of which is placed a *kakemono*, gold *nunomé*. XVIII.

274.—*Nigurome*, chased and inlaid in high relief with a plum tree in bloom. XVIII.

275. *Iron*, chased with chrysanthemum blossoms, in low relief, the rim *karakusa* of gold *nunomé*, perhaps Shoami work. XVIII.

276.—*Iron*, originally circular outline, brought in at four places, leaving an outline of four lobes and four cusps, engraved with a circle enclosing the *seppa dai* and *kozuka* hole, the outer space decorated with small punched circles in four rows. The whole surface decorated with an inlay of gourd vine, partly in *shakudō*, partly in gold wire (leaves and tendrils). *Ex Hawkshaw Colln.*

277.—*Iron*, almost square with rounded sides and corners, brass rim, inlaid in brass with five broken fans, to the ribs of which part of the paper remains attached. *Ex Hawkshaw Colln.*, XVII.

278.—*Iron*, circular, with *udenuki ana* geese starting out of a swamp, above rushes; the geese *shakudō* inlay, the rushes gold *nunomé*; at the back *Chidori* and waves, also a couple of boats, the gold rubbed off on this side. *Ex Hawkshaw Colln.* early XVIII.

279.—*Iron*, inlaid with chariot wheels, *shakudō* and *shinobugusa*, gold *nunomé*, gilt edge. XVIII.-XIX.

280.—*Iron*, large *mokko*, inlaid in high relief with a dragon-fly, brass, and chased with a spider. late XVIII.

281.—*Iron*, rounded square, with lattice windows and a gourd vine inlaid in high relief. XVIII. [PLATE XV.]

282.—*Iron*, circular, with round rim, inlaid with a plum tree, *shakudō*, square of *teoki* and gilt cuckoo on either side. ? Shoami, XVIII.

283.—*Iron*, unevenly hammered, inlaid with crabs and wild geese, brass.

284.—*Iron*, circular, a boatman in a thunderstorm, probably Shoami work.

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285.—*Iron*, octagonal with raised rim, rain *yasurimé*, inlaid with a man looking at a waterfall. XVII.-XVIII.

286.—*Iron*, *mokko*, chased in relief with a man near a bridge, a monkey under a pine tree, two wild geese in flight; on other side rabbit, house, waterfall, &c.; all touched with *nunomé* of gold and silver; thin web and raised rim. This style is never signed and its maker is unknown, but probably was a Shoami. XVII.-XVIII.

286A.—*Iron*, *mokko*, with raised rim, chased in low relief and inlaid with *numoné* and *hirazōgan*, man in a boat and house behind a rock. Although this type is well-known it is never signed. late XVIII.-XIX.

287.—*Iron*, large, circular, roughly chased and inlaid with Kanzan, Jittoku, bamboo, &c., by an unknown man, probably one of the Shoami.

288.—*Sentoku*, *ishimé* in grains, inlaid in high relief with a plum tree on one side, a pine tree on the other, *iroyé* work, *shakudō* rim, conventional geese in flight in the sky. XIX.

289.—*Sentoku*, rounded oblong, inlaid in relief with a boat, moon and reeds, *iroyé*.

290.—*Sentoku*, rounded square, with *shakudō* rim, inlaid with boat, moon and reeds in relief. Shoami Shiiré XVIII.

291.—*Sentoku*, rounded square, inlaid in high relief with an old plum tree in bloom. Shoami Shiiré. XVIII.-XIX.

292.—*Sentoku*, rounded oblong, inlaid in high relief with a silver stork under bamboo. Shoami Shiiré XVIII.-XIX.

293.—*Iron*, two oxen in the round. Saotome style, XIX.

294.—*Sentoku*, a group of five monkeys in the round, holding on to one another by long arms. late XVII. or early XVIII.

295.—*K.*, *shakudō*, chased in waves and inlaid with shells, in iron, copper and *shibuichi*, old. XVIII.

296.—*K.*, *copper*, shaped as a bamboo, inlaid with two twigs and leaves (*shakudō*) and at the butt with a spider in a circular housing. XIX.

297.—*K.*, *copper*, inlaid in high relief with bamboo leaves, on one of which is a big spider, *shakudō* with gold details. XVIII.-XIX.

298.—*Wari kōgai*, *copper*, shaped like a strip of bamboo, with small twig and leaves, inlaid in relief in *niguromé*, brass spider added later. XVIII.-XIX.

299.—*K.*, *copper*, *ishimé*, archery practice, the bowmen are hidden behind a curtain, inlaid *shakudō* and silver, attached to a cherry tree, two arrows are speeding towards the target (not shown). early XVIII.

300.—*F.K.*, *iron*, inlaid with twigs of plum and silver flowers. XVIII.-XIX.

301.—*F.K.*, *copper*, *ishimé*, inlaid in relief with a branch of plum bearing large flowers. XIX. [PLATE XVII.]

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THE GOTO FAMILY.

To the founder of this family, GOTŌ YŪJO, is attributed the introduction of chasing in relief on small sword fittings, and of the few genuine pieces of his work still in existence, one forms part of the furniture of a Masamuné blade, once in the possession of the Emperor Go Daigo Tenno. Since this Fifteenth Century worker his family preserved with more or less accuracy the style thus introduced, and the work of his descendants is called *Iyebori*, *i.e.*, family chasing, from that fact. It would be idle, however, to believe that during sixteen generations the masters of the Goto family adhered faithfully and invariably to the style of Yūjo; his immediate successors developed personal peculiarities of design and chasing. From 1512, at which date Yūjo died, the first eight were Sōjō, Jōshin (well known as a doughty soldier), Kōjo, Tokujo (1549-1631) who was the first Gotō to make *tsuba* and to certify his predecessors' work when Toyotōmi Hideyoshi was in power. His successor was Yeijo whose brother Kenjo (1588-1663) became the seventh master, succeded by Yeijo's son Sokujo, who died at the age of twenty-eight.

This list brings us well into the Seventeenth Century, when under the Tokugawa's rule, etiquette, peace and love of fine work and display replaced to a great extent the rougher warlike temperament of the previous centuries. At the same time the collecting of small fittings by the Gotō masters became fashionable amongst the nobility, hence the introduction of certificates attributing the chasing of such fittings or part of their decoration to the dead masters who had not themselves signed their work. In fact it is well known that no *tsuba* were made by the first four Gotō; Yūjo made *kōgai* and *menuki* only, the "*mon*" or decoration of which have later been placed on *kozuka* or other fittings, thus causing a certain confusion through the mistaken belief that Yūjo had made the whole fitting. Needless to say the large demand for such scarce pieces brought forth high prices and frequent imitation; but the Gotō school had certain records, certain standards and up to a certain period delivered certificates to genuine pieces only, marking in a peculiar and carefully recorded manner all pieces submitted for its examination, together with the result thereof. But in the course of time, influence—peaceful persuasion backed by power almost of life and death on the part of the higher classes—was brought to bear upon the examiners, and there are records of pieces having been refused once, rejected again, and finally *certified under great pressure*! After Meiji, when foreigners became interested, many spurious Gotō pieces found their way to Europe—whole collections of the sixteen masters, in natty little boxes, at prices which in Japan would not have bought a sight of a genuine Yūjo or Jōshin—against which collectors cannot be too strongly warned.

Returning to the genealogy of the family, its masters from during the Tokugawa period were:—The ninth (after Sokujo), Kenjo's son, Teijo, whose style follows that of Yūjo but, according to Japanese critics, without its life and spontaneousness. Teijo lived to the age of seventy and made a large number of *tsuba* decorated with war scenes His successor was Renjo who worked at the court of the Shōgun in Yedo. Towards the middle of the Seventeenth Century, he was

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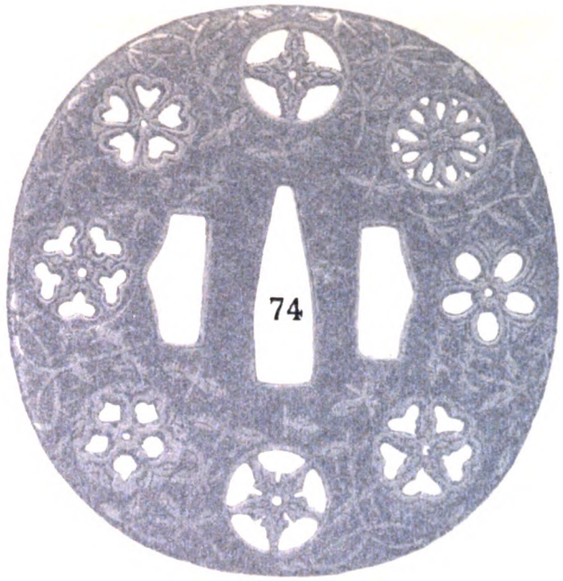

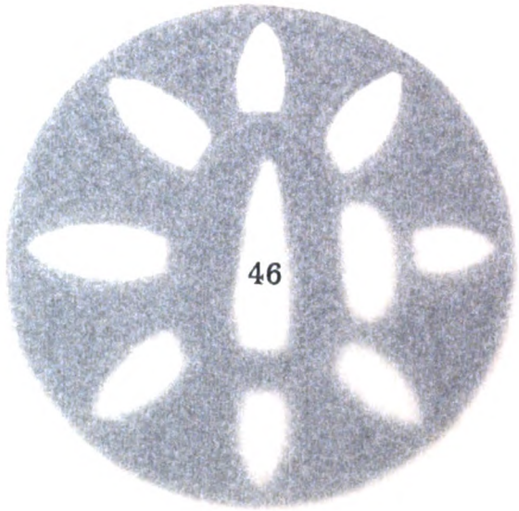

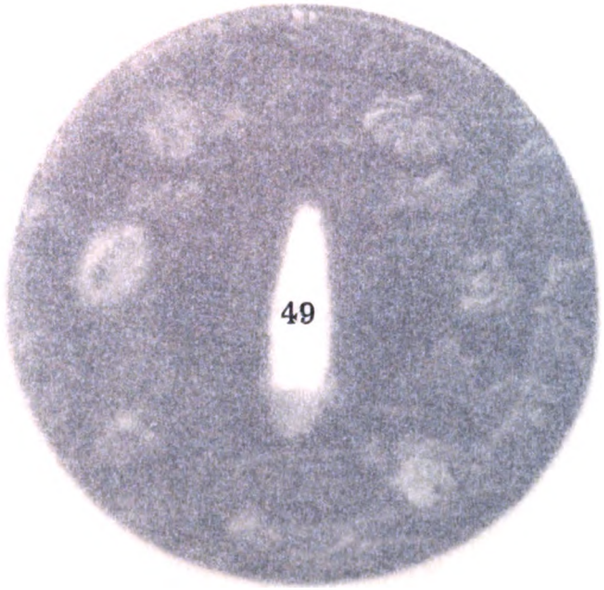

XIV. YOSHIRO ZOGAN.

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[illegible]IO FAMILY.

[illegible] of chasing in relief [illegible] existence, one forms [illegible] Daigo Tenno. [illegible] accuracy the style [illegible] chasing, from that [illegible] the masters of the [illegible] immediate successors [illegible] Yūjo died, the [illegible] (1549-1631) who [illegible] Hideyoshi [illegible] the seventh

[illegible] etiquette, [illegible] of the [illegible] fashionable [illegible] or part [illegible] In fact it [illegible] *menuki* [illegible] fittings, thus [illegible] whole fitting. [illegible] and frequent [illegible] a certain period [illegible] recorded manner [illegible] but in the course of [illegible] on the part of the [illegible] of pieces having [illegible] After Meiji, when [illegible] whole collections [illegible] not have bought a [illegible] warned.

[illegible] Tokugawa period [illegible] Yūjo but, according [illegible] age of seventy and [illegible] Kenjo who worked [illegible] seventeenth Century, he was

were [illegible] to Japan[illegible] made a [illegible] at the

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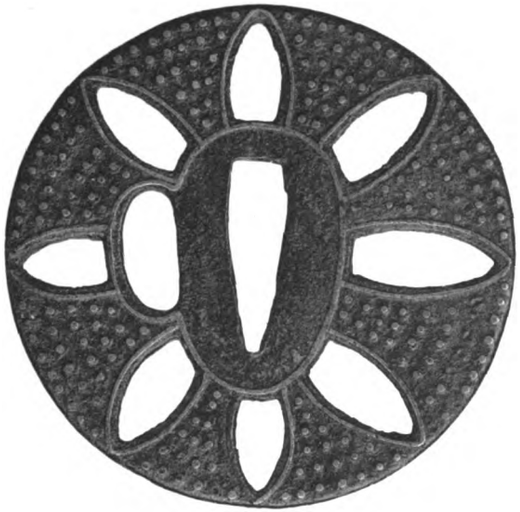

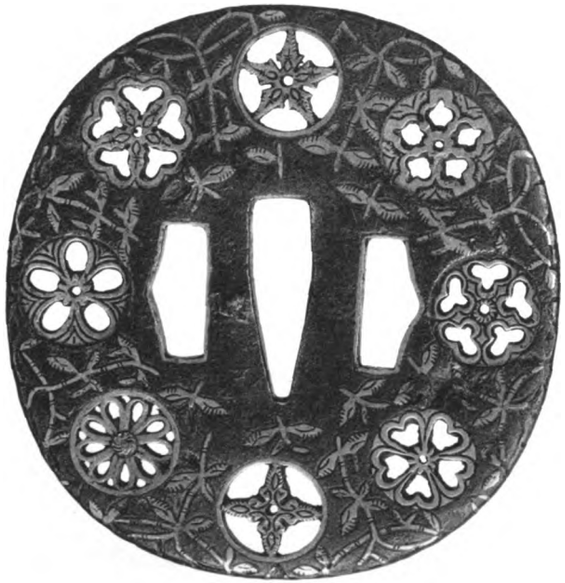

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followed by Mitsunaga, son of Senjo, who was influenced by Yokoya Sōmin. His son Jujo (Mitsutada 1694-1742) was less skilful, but his grandson, Yenjo (Mitsutaka 1720-1784) is considered one of the best Gōto although much of his time was taken identifying the work of his predecessors, signing and certifying them, with more or less accuracy and optimism.

At the age of fifty-five his brother, Keijo, followed him as head of the family, to be later followed by his son Shinjo (Mitsuyoshi) the fifteenth master, from whose atelier came a host of pieces made by pupils and bearing the master's name. He was himself a clever worker, but in the early years of the Nineteenth Century, as I have mentioned elsewhere, fittings were required wholesale and made accordingly. His son Hojō is the last master of the Gotō family; he left no issue and at his death in 1856 the direct line came to an end.

In the meantime a new star had appeared in the person of Ichijō, one of the finest metal workers of modern times; born in 1789, he died in 1876, leaving behind not only a large number of masterpieces but also a numerous school of followers. Finally, besides the main family there were a number of subsidary families:—

1. The Genjo-Takujo line in Kyoto, founded by the son of Joshin, one of the best workers in this family being Denjo (died 1712).
2. The large Chōjo school, founded in the early Seventeenth Century by Chōjo son of Kōjō; including with Riujo and Kakujo, the six Seijo, and from which the school of ICHINOMIYA was somewhat derived through its protagonist Nagatsuné.
3. The school of Kiujō, son of Tokujo (dd. 1646) with Unjo, Mitsuyasu, Yamazaki Ichigą, &c.
4. The school of Kwanjo (dd. 1653), son of Kenjo, which led up to Ichijo.
5. The Injo school in Kyoto founded by the son of Kenjo, amongst whose pupils were Soyo and the first Somin, originators of the YOKOYA school.
6. The school of Yetsujo, son of Teijo, whose chief pupils were the TANAKA and OKAMOTO; either directly or through Ranjo and Zenjo.
7. Finally the Goto of Kanazawa in Kaga beginning with Ichiyemon in the Seventeenth Century, whose silver inlaying for the Daimyo of Kaga created a style peculiar to that province.

From this short sketch it will be clear that many and in fact most of the schools of chasing could not but be influenced by the Gotō, whose work was *the standard*, academic like that of the Kano painters from whom they took their designs; often lacking in grace, stiff and stilted in many respects, yet *de rigueur* in a society ruled by regulations minute and exacting. In later years, *i.e.*, in the Eighteenth and Nineteenth Centuries, the Gotō school *degenerated* through being influenced

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by the naturalistic tendency of the period, following the evolution which in painting had swamped the Kano and Sesshu schools under the swelling tide of purely Japanese thought and feeling, heralded by a lighter vein in literature and in painting which reached its full development in the popular productions of Okyo, Hanabusa Itcho and the Ukiyoyé painters.

A full description of the Gotō school is not needed here; the pieces described are of later date than the Seventeenth Century, and pending a more complete treatment of the subject the reader may refer to the paper published by Mr. Moslé in the Transactions of the Japan Society, the most valuable portion of which is—not the illustrations, which call for strong comment, but the genealogical table compiled by Mr. Kuwabara Yojiro. The latter's biography of Ichijō is an exhaustive one, but it has been published in Japanese only and space forbids its condensation here.

302.—*K.*, *shakudō*, *nanako*, decorated in relief with a *sudaré* rolled up, and a twig of plum in flower, much gilt (mercury gilding), *aoi* pattern on the binding of the curtain, good work, but the inscription: Gotō Sōjō *Saku* Mitsutaka does not carry conviction (Sōjō died 1564).

303.—*K.*, *shakudō*, *nanako*, decorated in high relief with an *amakurikara rio*, gold, the back gilt. Inscribed: *Mon* Yeijo, Mitsuaki (Yeijō died 1617).

304.—*K.*, *shakudō*, *nanako*, back gilt, inlaid in relief with two small figures of Jo and Uba, gold (*appliqué*). Signed: *Mon* Teijō, Mitsumori (Teijō died 1673). [PLATE XX.]

305.—*K.*, *shakudō*, *nanako*, inlaid in relief with a rolled *sudaré* (gilt) with silver cords, and a third night's moon crescent, silver. Signed: Teijō *Saku*, Mitsuyoshi.

306.—*F.K.*, *shakudō*, *nanako*, *K.* inlaid with a large silver moon and autumn grasses, clouds chased across; *F.* with silver tipped Fuji, and autumn grasses, *iroyé*. Signed: Teijō, certified by Mitsutaka.

307.—*K.*, *shakudō*, *nanako*, inlaid with a fishing line, hat and creel, silver, *shibuichi*, and gold respectively. Signed: Gotō Junjo (died 1699) (? rather poor writing).

308.—*K.*, *shakudō*, *nanako*, chased in relief with a black bull, spotted with silver, running away with its tether, gold. Signed: Renjo *Saku*, Mitsutaka. early XVIII.

309.—*K. and kōgai*, *shakudō*, *nanako*, inlaid each with a *sashinabé*, gold and silver; back and sides gilt. Signed: *Mon* Renjo, Mitsuaki (*i.e.* Hojō). [PLATE XX.]

310.—*K.*, *shibuichi*, engraved in strong lines with waves over a narrow moon crescent, inlaid silver *hirazōgan*. Signed: Gotō Teijō. early XVIII. [PLATE XXIII.]

311.—*K. and kōgai*, *shakudō*, *nanako*, decorated with two *karashishi* in relief on *kōgai* and three on *kozuka*. Signed: Gotō Jujo. circa 1730-40. [PLATE XX.]

312.—*F.K.*, *shakudō*, *nanako*, inlaid with two butterflies or *K.*, and *kikusui* on *F.*, small work. Signed: Gotō Mitsuaki.

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313.—*K.*, *shibuichi*, almost silver, decorated in *katakiri* with a deer. Signed: Mitsuhiro. XIX. [PLATE XXII].

314.—*K.*, *shibuichi*, inlaid with a large moon, silver *hirazōgan*, engraved with *suzuki* grass in *katakiri* (Kyoto). Signed: Gotō Mitsuhiro. beginning XIX. [PLATE XXIII.]

315.—*K.*, *shakudō*, *nanako*, inlaid in high relief with two Inari foxes, silver and copper, and three *ishi* boxes for the game of *Go* (Kyoto). Signed: Gotō Mitsuhiro. XIX.

316.—*K.*, *shibuichi*, decorated in relief with a white dove and golden grains of rice; poem at back:

Yawata yama
Kumo no hatatē mo
Yutaka nittē
Futoku sakayukū
Mono no fu no michi

"Peaceful clouds are floating around Yawata's peak. The true spirit of chivalrous life spreads ceaselessly" (by Shosammi Aritaka). Signed: Gotō Mitsumasa. [PLATE XXII.]

317.—*Shakudō*, engraved, the outline in even strokes, the details *kebori*, the Takarabune and crane in flight, gold rim. Signed: Gotō Mitsumori. [PLATE XXI.]

318.—*K.*, *shakudō*, part *ishimé*, representing a beach, inlaid with pecten and haliotis, in relief, copper and gold, one shell mother-of-pearl, the sea lapping the shore in long imbricated waves. Signed: Gotō Mitsumori (Keijo). early XVIII.

319.—*K.*, very dark *shibuichi*, now almost like *shakudō*, inlaid with a black bird in flight, eyes gold, and a silver moon, *hirazōgan*, amongst engraved clouds. Signed: Gotō Mitsumoto (Kiujō). 1730-60.

320.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with Seiobo and the peaches on *F.*, Wu Ti with phœnix cap on *K.* Signed: Gotō Mitsumori.

321.—*K.*, dark *shibuichi*, *nanako*, inlaid in relief with two swallows (*appliqué*). Signed: Gotō Mitsutada (Jujo died 1742). (This might apply to the *mon*, but not to the *kozuka*).

322.—*Shakudō*, concentric *nanako*, chased in relief with three cranes and a conventional stream. Signed: Gotō Mitsutaka.

323.—*K.*, *shakudō*, *nanako*, with gilt back, inlaid with a quiver containing a number of arrows tied together by means of a gold scarf. Signed: Gotō Mitsutaka. [PLATE XXIII.]

324.—*K.*, *shakudō*, *nanako*, inlaid with a quiver filled with arrows; same technique as above. [PLATE XXIII.]

325.—*K.*, *shakudō*, *nanako*, inlaid in relief with Fuji, silver with *kebori* finish. Signed: Gotō Mitsutaka. early XIX. [PLATE XXIII.]

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326.—*F.K.*, *shibuichi*, *K.*, engraved in *katakiri* with Monju Bosatsu face and limbs, silver, halo and Jui, gold *hirazōgan*; *F.*, with three *karashishi* and a peony. Signed on side: Mitsutaka. [PLATE XIX.]

327.—*F.K.*, *shakudō*, *nanako*, inlaid with a mask of Jo, gold and silver, mask box and fan on K. Signed: Gotō Mitsutoshi (*hisa*).

328.—*K.*, *shakudō*, *nanako*, with gilt edge, inlaid with a branch of plum tree and a narcissus, the latter gold and silver. Signed: Gotō Mitsuyasu. XIX.

329.—*K.*, *shibuichi*, inlaid and engraved, an Okame in brocade dress, looking at two red mushrooms and a bamboo, Erotic allusion, *iroyé hirazōgan*. Signed: Gotō Mitsuyasu of Kyoto (brother of Wajō). XIX. [PLATE XXIII.]

330.—*K.*, *shibuichi*, chased in low relief with Fuji, inlaid with a golden hawk in relief and incised with the three *nasubi*. Signed: Gotō Mitsuyasu. early XIX. [PLATE XXIII.]

331.—*K.*, *shakudō* frame, enclosing a plate of silver engraved with waves, inlaid in high relief with a boat, the curtains protecting the oarsmen bearing the Toda crest (*mutsuboshi*). Signed: Gotō Mitsuyoshi (*i.e.* Denjo's son), (circa 1690-1700). [PLATE XXIII.]

332.—*K.*, *shibuichi*, engraved with wild *dianthus* in flower on a rocky ground, inlaid with a crescent moon, and a cuckoo in relief together with three characters *Ashidé ye* fashion. Signed: Gotō Mitsuyoshi (Genjo died 1777). Blade by Sukesada.

333.—*F.K.*, *shakudō*, with minute *nanako* inlaid with a pigeon on *K.* and two on *F.* with silver rice grains between them, *iroyé* work. Signed: Gotō Mitsuyuki (Kosetsu).

334.—*Shakudō*, *mokko* shape, with raised rim, irregular surface punched with snow crystal designs, inlaid with a moon crescent and cherry flowers in *cloisonné* enamel. Signed: Gotō Hokyo Ichijō. *Ex Hawkshaw Colln.* XIX. [PLATE LXXVI.]

335.—*Shakudō*, *mokko* shape, a falcon (silver, spots *shakudō*) on a gnarled pine tree puts to flight some sparrows. Signed: Gotō Ichijō. *Ex Hawkshaw Colln.* XIX. [PLATE IX].

336.—*Shakudō*, chased in very high relief with a dragon amongst clouds, on *nanako* ground. Signed: Gotō Ichijō. [PLATE XXI.]

337.—*K.*, *shakudō*, *nanako*, inlaid in relief with a closed fan and an *inro*, the latter decorated with Fuji, its *netsuké* inlaid with a *chidori*, gold; *shibuichi* back engraved and inlaid in *hirazōgan* with a gourd vine. Signed: Ichijō. [PLATE XXIII.]

338.—*Copper*, engraved in *kebori* with a dragon, and splashed with molten gold and *shakudō*. very curious technique. Signed: Ichijō. *Ex Huish Colln.*

339.—*F.K.*, *shakudō*, *nanako*, each piece inlaid with a rat in high relief. Signed: Ichijō.

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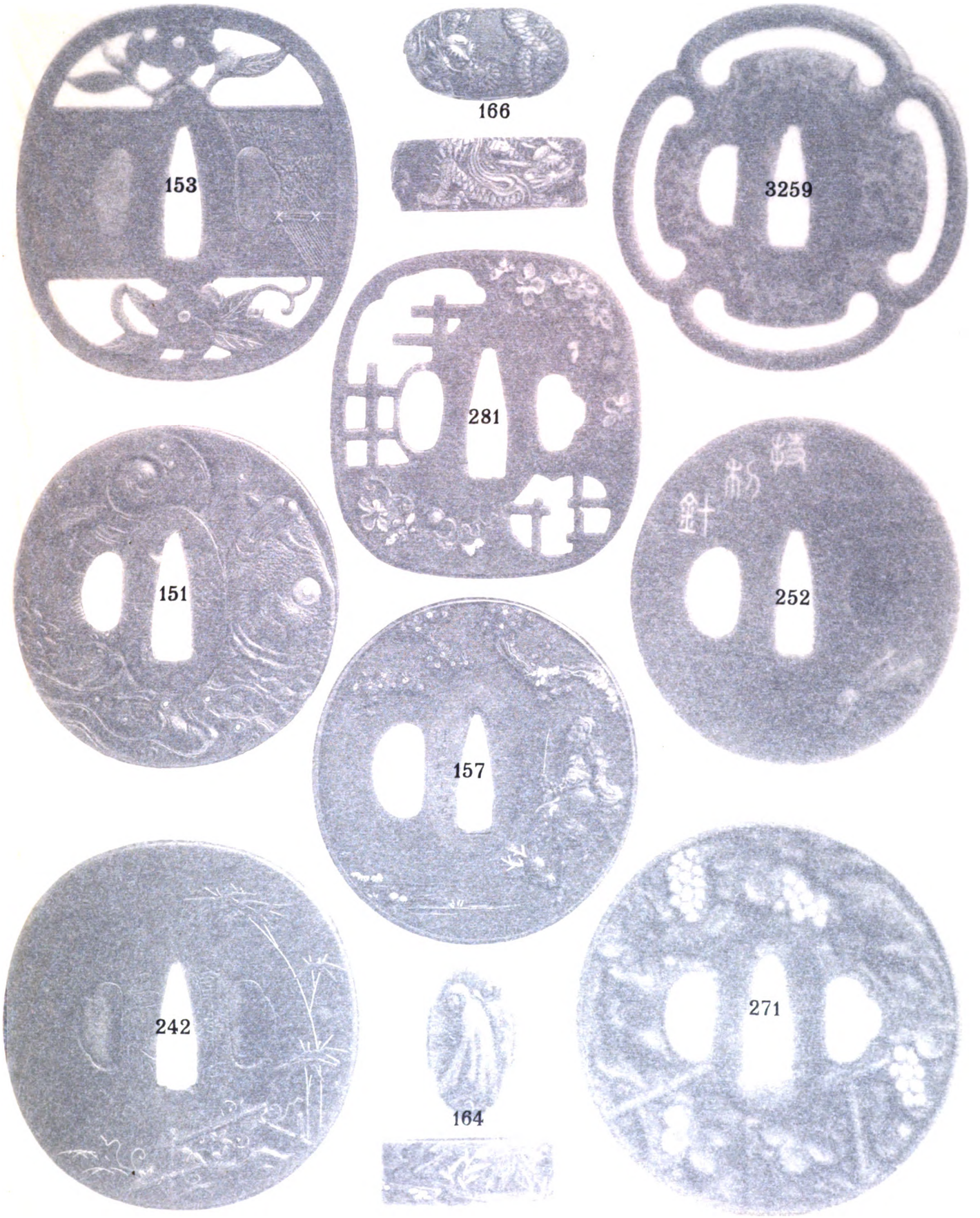

XV. SHOAMI, UMETADA.

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[illegible] Monju Bosatsu face and limbs, silver, [illegible] and a peony. Signed on side: Mitsutaka. [PLATE XIX.]

[illegible] of Jo, gold and silver, mask box and fan [illegible]

[illegible] a branch of [illegible] tree and a narcissus, [illegible] XIX

[illegible] ss, looking at two [illegible] Gotō Mitsuyasu of Kyoto [illegible] XIX. [PLATE XXIII.]

[illegible] relief [illegible] a golden hawk in relief and [illegible] Gotō [illegible] [illegible]dy XIX. [PLATE XXIII.]

[illegible] graved with waves, inlaid in high relief [illegible] Toda crest ([illegible]shi). Signed: Gotō [illegible] [PLATE XXIII.]

[illegible] ky ground, inlaid with [illegible] fashion. Signed: [illegible]

[illegible] inlaid [illegible] on *K.* and two on *F.* with [illegible] Signed: Gotō [illegible] (Kosetsu).

[illegible] raised rim, irregular surface panelled with snow crystal [illegible] and cherry flowers in *cloisonné* enamel. Signed: Gotō Hokyo [illegible] *Ex Hu[illegible] Collin.* XIX. [PLATE LXXVI.]

[illegible] (shakudō) on a gnarled pine tree puts [illegible] *Ex Hackshaw Collin.* XIX. [PLATE IX.]

[illegible] amongst clouds, on *nanako* ground. [PLATE XXI.]

[illegible] face and an *inro*, the latter decorated [illegible] engraved and inlaid in *hiradōgai* [illegible] [PLATE XXIII.]

[illegible] with molten gold and *shakudō*. [illegible] *Ex Huish Collin.*

[illegible] in high relief. Signed: Ichijō.

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XV. SHOAMI, UMETADA.

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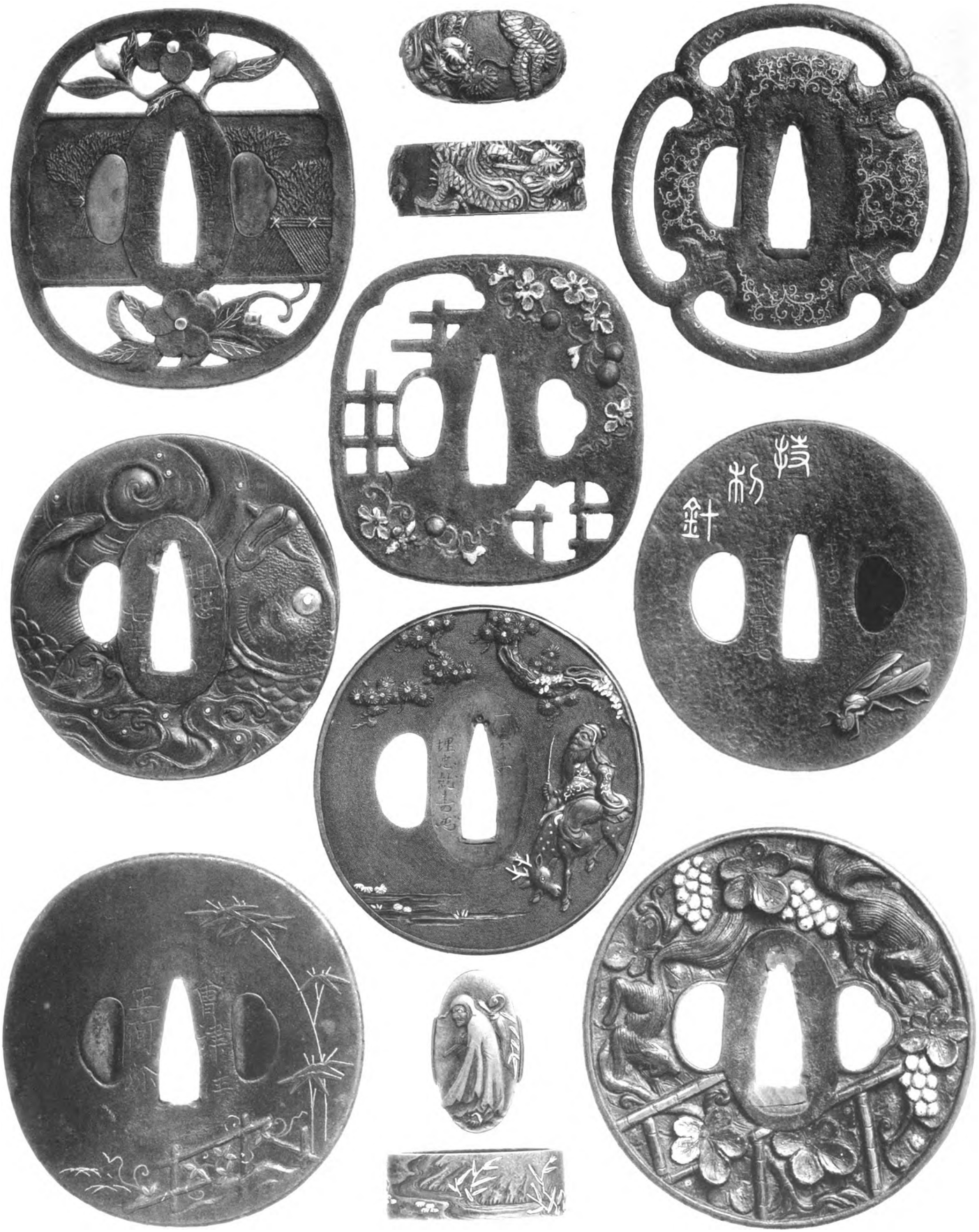

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340.—*K.*, *shibuichi*, inlaid in relief with a riding crop and a horse bit, *iroyé*; engraved on back: *Nin Gen banji* (saiwo no uma). Signed: Gotō Hogen Ichijō. [PLATE XXII.]

341.—*K.*, *shakudō*, inlaid in high relief with a Oharamé carrying a basket on her head, in winter, *iroyé* work, and incised with a poem: *Muragi yé no yukima ni O horu atsu wa kana*, "The young plants grow between the patches of snow lingering here and there." The back gold, *Nekogaki* style. Signed: Ichijō. [PLATE XXI.]

341A.—*K.*, *shibuichi*, inlaid in high relief with a cricket and two grasshoppers, *shakudō*, copper and gold, gilt back on *yasurimé*. Signed: Gotō Hokyo Ichijō. XIX.

342.—*F.K.*, *shakudō*, engraved in *katakiri* and *kebori* with a stream, *kohoné* and fireflies, details inlaid gold *hirazōgan*. Signed: Gotō Hokyo Ichijō.

343.—*K.*, *shibuichi*, engraved with the *sho chiku bai*, moon, clouds and other details, gold and silver *hirazōgan*. Signed: Gotō Mitsumasa (school of Ichijō). [PLATE XXII.]

344.—*K.*, *shibuichi*, *ishimé*, inlaid in Kaga style slightly projecting, with a twig of plum in bloom, gold and silver (Ichijō's influence). Signed: Arisada. [PLATE XXII.]

345.—*K.*, *shibuichi* in the shape of a bamboo, with gold *pointillé* at nodes, leaves in relief partly gilt, inscribed with a poem: *Matsugaé wo tobi tobi, umé no tsubomi kana* ("A budding branch of plum grows above the pine tree.") Signed: Nagatoshi (*hisa*). XIX. [PLATE XXII.]

346.—*K.*, *shibuichi*, inlaid with a silver stream and autumn herbs *hirazōgan*, gold *togidashi*, and with two dragon-flies in relief. Signed: Shofusha Naritoshi (*naga*). XIX. [PLATE XXII.]

347.—*Kogai* to match, with *tombo* inlaid in relief.

348.—*Kogai*, *shibuichi*, engraved and inlaid in *pointillé* and *hirazōgan* with a dragon-fly over a conventional stream. XIX.

349.—*F.K.*, *shibuichi*, inlaid in *hirazōgan* with *yamabuki*, the petals silver, antheræ gold, the stems engraved. Signed: Issei (Kazumasa). [PLATE XIX.]

350.—*F.K.*, *shibuichi*, inlaid with two butterflies and a conventional linear stream in relief, clouds of gold *pointillé togidashi*. Signed: Masakatsu. [PLATE XIX.]

351.—*F.K.*, *shakudō*, inlaid in relief with a winter cherry plant, *shibuichi* and gold, the berries coral. Signed: Gotō Mitsuyuki.

352.—*K.*, *shakudō*, *nanako*, inlaid in relief with a letter, marked: *Henji*: reply, and bearing the signature Mitsutada, silver and gold back *mi parti*. [PLATE XXIII.]

353.—*Shibuichi*, engraved and inlaid in *hirazōgan* of gold, silver and copper, with a butterfly and a mustard plant; bamboo shoots at back. Signed: Gotō Koran (pupil of Ichijō). [PLATE XXI.]

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354.—*K.*, *shakudō*, *nanako*, chased in relief with a praying mantis, *suzuki* grass tipped with silver and dotted with gold spots, and crescent moon, silver. Signed: Gotō Koran; the back *mi parti* gold. [PLATE XXIII.]

355.—*K.*, *shibuichi*, chased in relief with a *hashirakakushi*, inlaid with a cherry trunk and blossoms over a stream, and a poem: *Hana no Kūmo Kane wa Uyeno Ka, Asakusa Ka* ("The bell comes from a cloud of flowers, is it from Uyeno, is it from Asakusa?" by Basho). Signed: Gotō Koran. XIX. [PLATE XXII.]

356.—*F.K.*, dark *shibuichi*, inlaid in high relief with a *kirin* on each piece, copper with gold spots, in clouds. Signed: Gotō Koran [PLATE XXI.]

357.—*Shibuichi*, chased on *katakiri* and inlaid in relief and *hirazōgan* with a dragon-fly and chrysanthemum, clouds of gold *pointillé togidashi*. Signed: Sugioka Ikkio. [PLATE XXI.]

358.—*Shibuichi*, *nanako*, inlaid with water *aoi* and butterflies, *iroyé* work in relief. Signed: Gotō Mitsuyoshi. [PLATE XXI.]

359.—*Shakudō*, *nanako*, pine trees and broken bridge, *iroyé* work, inscribed: Teijō *saku*. Signed: Mitsuyoshi.

360.—*Copper*, small, *hamidashi tsuba*, with three *chidori* in flight above a conventional silver stream. Signed: Gotō Mitsuyoshi. XIX. [PLATE XXI.]

361.—*K.*, *shakudō* with *shibuichi* back, decorated with mandarin ducks in a stream, one *hirazōgan* of silver and gold, the remainder of the design engraved. Signed: Gotō Mitsuyoshi. circa 1820. [PLATE XXIII.]

362.—*K.*, *shibuichi*, engraved with Fuji, clouds and waves, very simple outline design. Signed: Gotō Mitsuyoshi. circa 1820.

363.—*K.*, *shakudō*, *nanako*, inlaid with three flat fishes threaded on a bamboo, *iroyé* work. Signed on gilt back: Gotō Mitsuyoshi. XIX. [PLATE XXIII.]

364.—*K.*, another piece, identical, but without gilt back or signature.

365.—*K.*, *shakudō*, *nanako*, inlaid with a spray of chrysanthemum and bamboo, *iroyé*. Signed: Gotō Mitsuyoshi. XIX.

366.—*K.*, *shakudō*, *nanako*, inlaid with two white *tai*, attached together and to a bamboo, *iroyé* work. Unsigned piece of Gotō Mitsuyoshi. [PLATE XXIII.]

367.—*K.*, *shakudō*, *nanako*, inlaid in relief with a golden peony, to which is attached a *tanzaku* bearing the signature: Mitsuyoshi. circa 1810. [PLATE XXIII.]

368.—*Kōgai*, *shakudō*, *nanako*, inlaid with a branch of chrysanthemum, gold and silver, attributed to Gotō Mitsuyoshi.

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369.—*F.K.*, *copper*, *nanako*, shallow pieces, inlaid with large silver moon on *K.*; small silver butterfly and stream on *F.* Attributed to Gotō Mitsuyoshi. XIX.

370.—*F.K.*, *copper*, *nanako*, inlaid with a dragon-fly and a conventional stream; *suzuki* grass on *F.* Signed: Gotō Mitsuyoshi. [PLATE XXI.]

371.—*K.*, *copper*, rubbed with *shakudō*, inlaid with a third-quarter moon, *hirazōgan*; on the back, *kirigirisu* inlaid *shakudō* and engraved, under *suzuki* grass. Signed: Narihisa, youngest son of Gotō Mitsuyoshi. circa 1840

372.—*K.*, *shakudō*, *nanako*, inlaid in relief with a stem of rice, *shakudō* and silver, and a dragon-fly, copper; *shibuichi* back, engraved with three *aoi* leaves on a stream. Inscribed: face by Shinjō; Mitsuaki (Hojō) (*i.e.* back by Mitsuaki). XIX. [PLATE XXIII.]

373.—*F.K.*, *copper*, *ishimé*, inlaid with a stork and *aoi* on a conventional meandering silver stream, on each piece. Signed: Gotō Mitsuaki.

374.—*K.*, *shibuichi*, engraved with tree peony in the rain. Unsigned work (probably by Morimuza Atsutaka, pupil of Gotō Shinjo). XIX.

375.—*F.K.*, *shakudō*, *nanako*, with inner lining, chased in relief with a gilt *nawa noren* (straw curtain) on each piece. Signed: Gotō Mitsuaki.

376.—*F.K.*, inlaid with two butterflies on *K.* and *tama-kiku* on *Fuchi*. Signed: Nakamura Shigehisa, pupil of Gotō Mitsuyoshi.

377.—*Shibuichi*, inlaid in high relief with the moon crescent, gold, and plum twigs in bloom. Ikkin school, XIX.

378.—*Shibuichi*, chased with a drooping cherry tree over a river, *katakiri* with silver flowers, the stream touched with gold *togidashi*; at back, gold maple leaves; wild goose in openwork. Ichijō school, XIX.

379.—*Sentoku*, irregular shape, with snow crystal designs, punched work. Ichijō school, XIX.

380.—*Copper*, with *shibuichi* rim, similar treatment but different patterns.

381.—*Wari kōgai*, *shibuichi*, chased in godroons, inlaid in Kaga style with paulownia, *shakudō* tipped and veined with gold. Ichijō school. [PLATE XXIX.]

382.—*K.*, *shibuichi*, chased with two flying geese and inlaid with a bending reed, gold, on an irregular sunk surface. Ichijō school. [PLATE XXIII.]

383.—*K.*, *shibuichi*, inlaid in *hirazōgan* with a moon crescent reflected in water over which bends a chrysanthemum. Ichijō school, XIX.

384.—*K.*, *shibuichi*, chased in relief with Fuji yama, tipped with silver. Ichijō or Ikkin school, XIX.

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385.—*K.*, *shibuichi*, inlaid in relief with a rabbit, silver, on waves, clouds of gold *pointillé togidashi.* Influence of Ichijō. *Ex Huish Colln.*

386.—*F.K.*, *shibuichi*, engraved and inlaid in *hirazōgan* of copper, gold and silver with the herbs of autumn, crescent moon and gold dots. Signed, with *Kakihan.* [PLATE XIX.]

387.—*F.K.*, *silver*, decorated with a plum tree with red blossoms, *hirazōgan*, the branches gouged work; *shakudō Tenjo Kané.*

388.—*F.K.*, *shakudō*, *nanako*, inlaid with plum branch in bloom. Ichijō school, XIX.

389.—*Iron*, octagonal, with *yasurimé*, engraved with a boar under a lespedeza. Signed: Ikkin. middle XIX.

390.—*Iron*, uneven surface, inlaid in *hirazōgan* with two butterflies, and incised with four more. Signed: Ikkin.

391.—*Iron*, tiger, one paw lifted, the tail curling round to meet the shoulder and close the trapezoidal outline of the guard, stripes inlaid gold, a twig of bamboo fills the space between the tail and the *seppa dai.* Signed: Ikkin, after a drawing by Masayoshi (Iwama).
Ex Hawkshaw Colln. [PLATE IX.]

392. *Iron*, thin, chased with small grass, *suzuki* and chrysanthemum, a skull, bones, arrow heads on which the moon sends a sheen inlaid silver; at the back, seven characters: *Riu shu tan shin kansei wo Terasu* ("Without red heart (*i.e.* courage) blue sweat (*i.e.* fear)") and seal: Ikkin. *Ex Huish Colln.* [PLATE XXI.]

393.—*Shakudō*, covered with a chased diaper imitating silk, the rim in the same technique, gold and *shakudō*, a silver stork inlaid in relief over the *seppa dai.* XIX.

394.—*K.*, *shakudō*, engraved in *katakiri* with bamboo, inlaid in *hirazōgan* with a red sparrow; inscribed: Made to the order of the Shimada family, Gotō Hokyo Ichijō, and further: *Teriō ya hana tachibana ni satsuki dake* ("The orange blossoms and young bamboo make a good contrast.") Signed: Ikkin. [PLATE XXII.]

395.—*K.*, *shibuichi*, engraved with a spray of weeping willow and three petals of cherry blossom in *hirazōgan*, gold, green and red, and silver; inscribed at back: *Koka no kokoso wo* (this is the meaning of an ancient poem):

Miwataseba
Yanagi sakura wo
Koki nazeté
Miyakozo haru no
Nishiki sanran.

"The capital is as bright as brocade, like the mixture of green willow and red cherry blossoms in spring," and signed: Ikkin. [PLATE XXII.]

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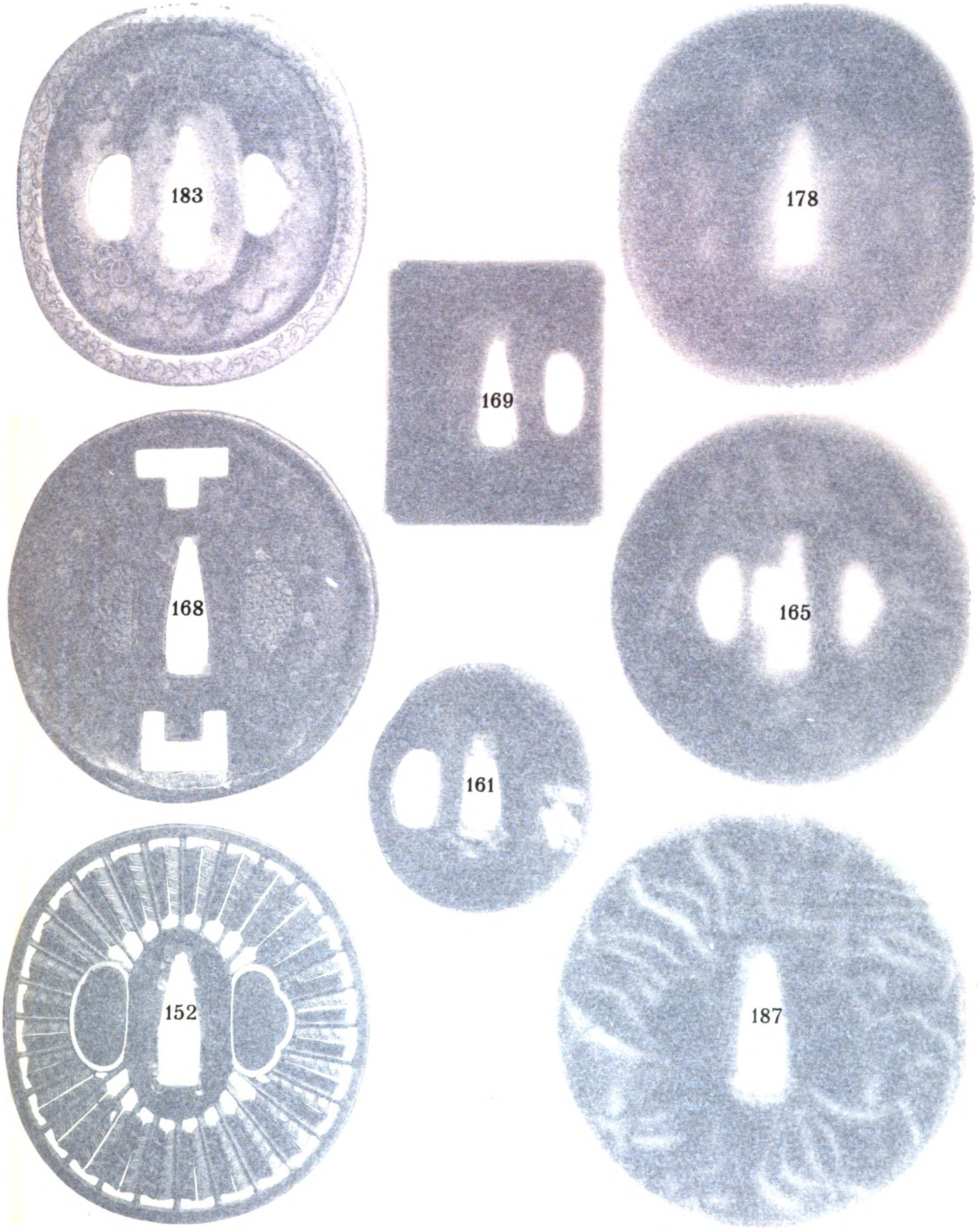

XVI. UMETADA.

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[illegible] relief with [illegible] silver, on waves, clouds of gold *poinville*
Influence of Ichijō. *Ex Haish Colln.*

[illegible] and inlaid in [illegible] of copper, gold and silver with the
[illegible] [PLATE XIX.]

[illegible] sons, *hiradzuri*, the branches
[illegible] Ichijō school, XIX.

[illegible] under a lespedeza. Signed.
middle XIX.

[illegible] scarlet, and incised with four

[illegible] tail [illegible] to meet the shoulder and close the
[illegible] gold [illegible] the space between the
after a [illegible]
[illegible] *Colln.* [PLATE IX.]

small [illegible] a skull, bones, across
a sheen [illegible] characters: *Rin sha*
[illegible] but red [illegible] fear)") and [illegible]
[illegible] *Colln.* [PLATE XXI.]

[illegible] a chased diaper [illegible] in the same technique.
[illegible] inlaid in relief over [illegible] XIX.

[illegible] *Satakiri* [illegible] inlaid in *hira dzuri* with a red sparrow;
[illegible] Hokyo Ichij[illegible], and further: *Terō ya*
and young bamboo [illegible] a good contrast.")
[PLATE XXII.]

[illegible] willow and three petals of cherry
[illegible] at back: *Kofu no kokoso wo* (this is

[illegible] as [illegible]
[illegible] willow and red cherry blossoms
[PLATE XXII.]

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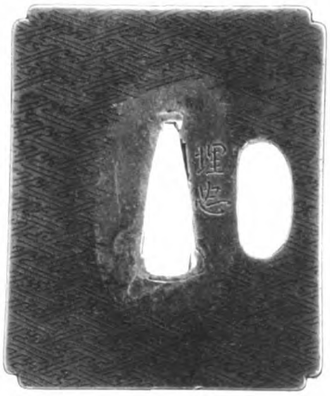

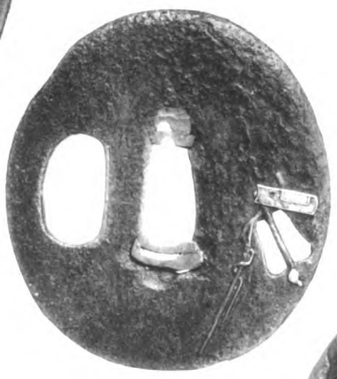

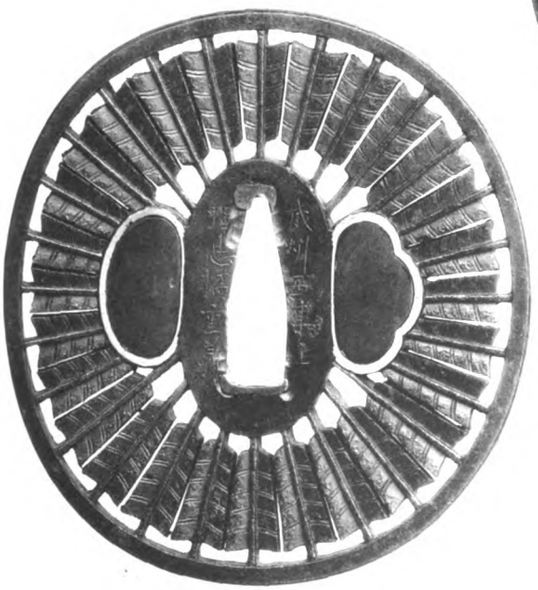

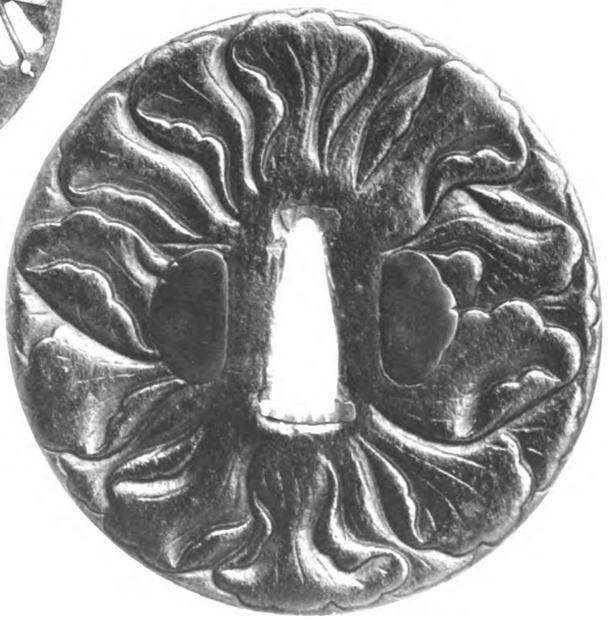

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396.—*K.*, *shibuichi*, inlaid with clouds, gold *pointillé*, and with a *hototoguisu* in flight, in relief; at back, clouds engraved, moon inlaid gold. Signed: Ikkin. [PLATE XXII.]

397.—*K.*, *shibuichi*, chased with a branch of plum tree, inlaid with silver and gold flowers, and a gold sparrow surrounded by gold *pointillé* clouds, unsigned.

Ikkin school, dated: *kinoé né no Haru* (spring of 1864). [PLATE XXII.]

398.—*K.*, *shibuichi*, gouged plum tree with blossoms and crescent moon, silver *hirazōgan*, and gold *pointillé* clouds. Ikkin school. [PLATE XXII.]

399.—*Shibuichi*, chased with a silver tipped Fuji, and pine trees in low relief, inlaid with gold clouds, strip and *pointillé*; gold butt; unsigned piece of Ikkin's school. XIX. [PLATE XXII.]

400.—*K.*, *shibuichi*, engraved with a branch of plum tree, the flowers inlaid silver *hirazōgan*, and inlaid with a bird, *shakudō* and silver. ? Ikkin school, XIX.

401.—*Shibuichi*, inlaid with plum flowers, silver *hirazōgan*, the trunk gouged work.

402.—*K.*, *copper*, in twenty-seven godroons, *ishimé*, inlaid in relief with a large arrow, the stem gold, the head and feathers silver and *shakudō*; *shibuichi* back; attributed on original description to Wada Masatatsu (Isshin). [PLATE IX.]

403.—*Shakudō*, *nanako*, inlaid in relief with herbs of autumn and a butterfly, gilt, minute work. Signed: Imai Nagataké. XIX. [PLATE XIX.]

404.—*Iron*, inlaid with golden cranes in flight and rushes, gold and silver, on the shore of a lake; on the horizon the sun sets in rays of gold. Signed: Imai Nagataké. [PLATE XIX.]

405.—*Copper*, *aori* shape, inlaid in relief with a cuckoo and lespedeza by the side of a river, moon at back, half hidden in clouds. Signed: Imai Nagataké.

406.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with a mandarin duck on a rock surrounded by a conventional linear stream on *K.*; two birds, same treatment, on *F.*; *iroyé* work. Signed: Imai Nagataké. [PLATE XIX.]

407.—*Shibuichi*, *nanako* ground, a pair of *tsuba*: on the larger one three men in raincoats pulling a boat with a rope, in the rain, in the sky two geese; on the small *tsuba*, nets (*shakudō* and gold) drying in the night, a cuckoo flies almost in front of the moon; at back, on both *tsuba*, a small segment of gold with peonies engraved. Signed: Tobari Kisoji Fujiwara no Tomihisa (pupil of Yenjo Gotō, end XVIII.). illustrated in *Hawkshaw Colln.*

408.—*K.*, *shibuichi*, engraved in deep *katakiri* with Hotei fording a river with all his belongings on his back. Signed: Kasoken Tomihisa. [PLATE XXII.]

409.—*K.*, *copper*, engraved with Lake Biwa and the Fuji mountain, capped with snow, in relief (silver); inscribed at back: *Chi shichi hiaku shi jiu ichi*=1741. *Nichi* (2000) *Fuji rokujiu kiu* (269) *no O.* Signed: Getsujinshi Tomiyuki (Fuzui) [he intended to make 2000 Fuji *Kozuka*].

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410.—*K.*, *shibuichi*, engraved in *katakiri* with a crane standing on one leg, amongst long reeds. Signed: Gotō Seii. Dated: Keio 3 (1867). [PLATE XXII.]

411.—*Wari kōgai*, *mi parti shakudō* and silver, inlaid in high relief with a cherry blossom, two petals of which are dropping, and two maple leaves (one *intaglio*). Signed: Nobuhaga (*toshi*). middle XIX.

412.—*K.*, *shibuichi*, chased with a plum or peach tree, gouged work, the flowers inlaid copper *hirazōgan* with gold centres. Signed: Tōhō (pupil of Gotō). Ichijō school. circa 1855-1860. [PLATE XXII.]

413.—*Iron*, chased in low relief with chrysanthemum, the leaves partly rubbed with gold *nunomé*. Signed: Gotō Shunjo of Yedo. Inscribed.

414.—*Iron*, chased in relief with fans on both sides, decorated with Fuji, pine tree, bamboo, *oshidori*, swallow and willows, and inscribed with poetical allusions, in gold *nunomé*, diapers in gold *nunomé* on edge. Signed: Gotō Shunko (Harumitsu). [PLATE XXI.]

415.—*Sentoku*, part *ishimé*, partly in openwork as a Gengi wheel, amongst clouds, and inlaid in relief *iroyé* with a gourd vine in bloom. Signed: To (Higashi) Masutsune. beginning XIX. [PLATE LXVIII.]

416.—*Shakudō*, almost square with concentric *nanako*, chased in high relief with a *Hōwō* and paulownia tree reduced to a heraldic style. Gotō. [PLATE XXI.]

417.—*Sentoku*, *ishimé*, inlaid with arrow heads and hawk, feather trimmings for the arrows. Gotō *kakihan*.

418.—*Niguromé*, *mokko*, *nanako*, with dragons and waves on the edge. Signed: Gotō Kwojo (Shiiré).

419.—*Niguromé*, *mokko*, inlaid with Take no uchi no Sukune holding the child Emperor Ojin. Signed: Gotō Seijo (forgery). XIX.

420.—*Shakudō*, *mokko aoi*, *nanako* ground, chased in relief with three dragons Gotō style, late XVIII.

421.—*Shakudō*, *nanako*, deep rim, obliquely serrated, with dragon and clouds in high relief. XVIII.-XIX.

422.—*Shakudō*, *mokko*, *tachi* shape, with inner border of coarse grained *nanako*, the *ōseppa* space in minute *nanako*, with dragons chased in relief. XIX.

423.—*Niguromé*, *mokko*, chased with herbs of autumn all round the rim, grasshoppers and praying mantis on the field. Gotō Shiiré, XVIII.-XIX.

424.—*K.*, *shakudō*, *nanako*, inlaid in high relief with two bales of rice and Daikoku seated with his bag on two other bales. XVIII.

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425.—*K.*, *shakudō*, *nanako*, inlaid with two cowherds racing with one another.

probably from Renjo's atelier, XVIII.

426.—*K.*, *shakudō*, *nanako*, inlaid in relief with two court ladies on a gilt terrace, and a nobleman outside the fence admiring the cherry blossoms. XVIII.

427.—*K.*, *shakudō nanako*, inlaid with two arrows side by side. XVIII.-XIX.

428.—*K.*, *shakudō*, decorated with a piece of horse harness, silver, *appliqué*. XVIII.-XIX.

429.—*K.*, *shakudō*, *nanako*, inlaid in relief with a variant of the story of the monkey and the hare, here shown carrying a cabinet under the weight of which the monkey falls to the ground.

Shiiré, XVIII.-XIX.

430.—*K.*, *shakudō*, gilt, *nanako*, chased in relief with three blind men and a dog.

late XVIII. [PLATE XX.]

431.—*K.*, *shakudō*, *nanako*, with gilt back, inlaid in relief with a *Teoshi* used for warming saké in the marriage ceremony, gold. late XVIII. or early XIX.

432.—*K.*, *shakudō*, *nanako*, inlaid in relief with the animals of the Zodiac, partly gilt.

Shiiré, XVIII.

433.—*K.*, *shakudō*, *nanako*, chased in relief with two *karashishi* and peony, gilt. Shiiremono, XVIII.

434.—*K.*, *shakudō*, *nanako*, with gilt back, inlaid with a hand drum, silver, a fan and an *eboshi* with gold strings. early XIX.

435.—*K.*, *shakudō*, *nanako*, inlaid in relief with a hatchet and a *nata*, the sharp parts of the blade inlaid silver; buckle pattern silver in relief at butt. late XVII. or early XVIII.

436.—*K.*, *shakudō*, *nanako*, inlaid with a poetess seated on a raised platform, reading, shielded by a brocade screen, several books scattered on the ground. XVIII.

437.—*K.*, *shakudō*, chased and inlaid in high relief with the story of Rohan (see LEGEND No. 748), the bridge and torrent gold, *iroyé* work. Nomura or Gotō. [PLATE XXIII].

438.—*K.*, *shakudō*, *nanako*, chased in relief with a Buddhist priest painting a dragon, *iroyé*; the back gilt; silvered blade. (Story of Chō Densu). [PLATE XXIII.]

439.—*F.*, *shakudō*, fine *nanako*, chased and inlaid with a Kakemono, the brocade design, tsuta, &c., inlaid gold, the design Kakinomoto no Hitomaru engraved in *kebori*, together with poem, on silver:

Hono bono to
Akashi no ura no
Asagiri ni
Shima kakure yuku
Funé oshizo omo. [PLATE XXIII.]

"In the morning mist rising over the harbour of Akashi sails fade away and become hidden by the island."

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439A.—*K.*, *shakudō*, *nanako*, inlaid in relief with a branch of cherry tree with silver blossoms, leaves part gilt. Gotō, XVIII.-XIX.

440.—*K.*, *shakudō*, *nanako*, outside a building sheltered by bamboo and a pine tree sit a man, accompanied by two attendants; towards him advances a personage in ceremonial dress followed by a fan bearer and holding a basket containing a branch of peach. This must be the visit of Seiobo to Wu Ti, but the latter's dress is inlaid with a pattern of *kiri mon!* XVIII.

441.—*F.*, *shakudō*, *nanako*, inlaid with two clumps of bamboo, partly gilt. XIX.

442.—*K.*, *shakudō*, *nanako*, inlaid with a flight of ducks, and a few waves, silver. Gotō Shiiremono, XVIII.-XIX.

443.—*F.*, *shakudō*, *nanako*, chased in relief with a centipede, the feelers and tail gold. XIX.

444.—*K.*, *shakudō*, *nanako*, inlaid in relief with gilt *sudaré* and *aoi* leaves. *Ex Huish Colln.* late XVIII.—early XIX.

445.—*K.*, *shakudō*, *nanako*, inlaid with a table, engraved with a lacquer design of chrysanthemum and *karakusa*, over which is stood a vase containing a branch of plum. *Ex Huish Colln.* XIX.

446.—*K.*, *shakudō*, *nanako*, chased in relief and inlaid with a sparrow and a branch of tree hollyhock, *iroyé* work. late XVIII.

447.—*K.*, *shakudō*, *nanako*, chased with a bundle of *nusa*, gilt, and a branch of orange with two fruits. XVIII.

448.—*K.*, *shakudō*, *nanako*, chased in relief: Hotei and his bag, gold, surrounded by children playing, two with a cock, another riding on a stick, &c. late XVIII.

449.—*K.*, *silver* plate, chased as an angry river, inlaid with a Chinese boat containing an official, and ten attendants including musicians, *iroyé* work. XVIII.

450.—*K.*, *shakudō*, *nanako*, inlaid with twelve clam shells (for the *kai awasé*), *iroyé* work on relief chasing. XVIII.

451.—*K.*, *shakudō*, *nanako*, chased in relief with Toyemmei, seated, with bottle and cup, admiring a clump of large Chinese asters. XVIII.

452.—*K.*, *shakudō*, *nanako*, chased in relief and inlaid with the *Hoko* and centipede (gilt) emblematic of Bishamon. late XVIII.

453.—*K.*, *shakudō*, *nanako*, chased with small pine tree and *daidai* oranges, emblems of the *Komatsu biki*. Gotō Shiiremono, late XVIII.

454.—*K.*, *shakudō*, *nanako*, chased with small pine and plum branch, emblematic of the *Komatsu biki*. Gotō Shiiremono, late XVIII.

455.—*K.*, *shakudō*, small *nanako*, chased in relief with a fan and bells of the Sambaso dance, *iroyé*. late XVIII.

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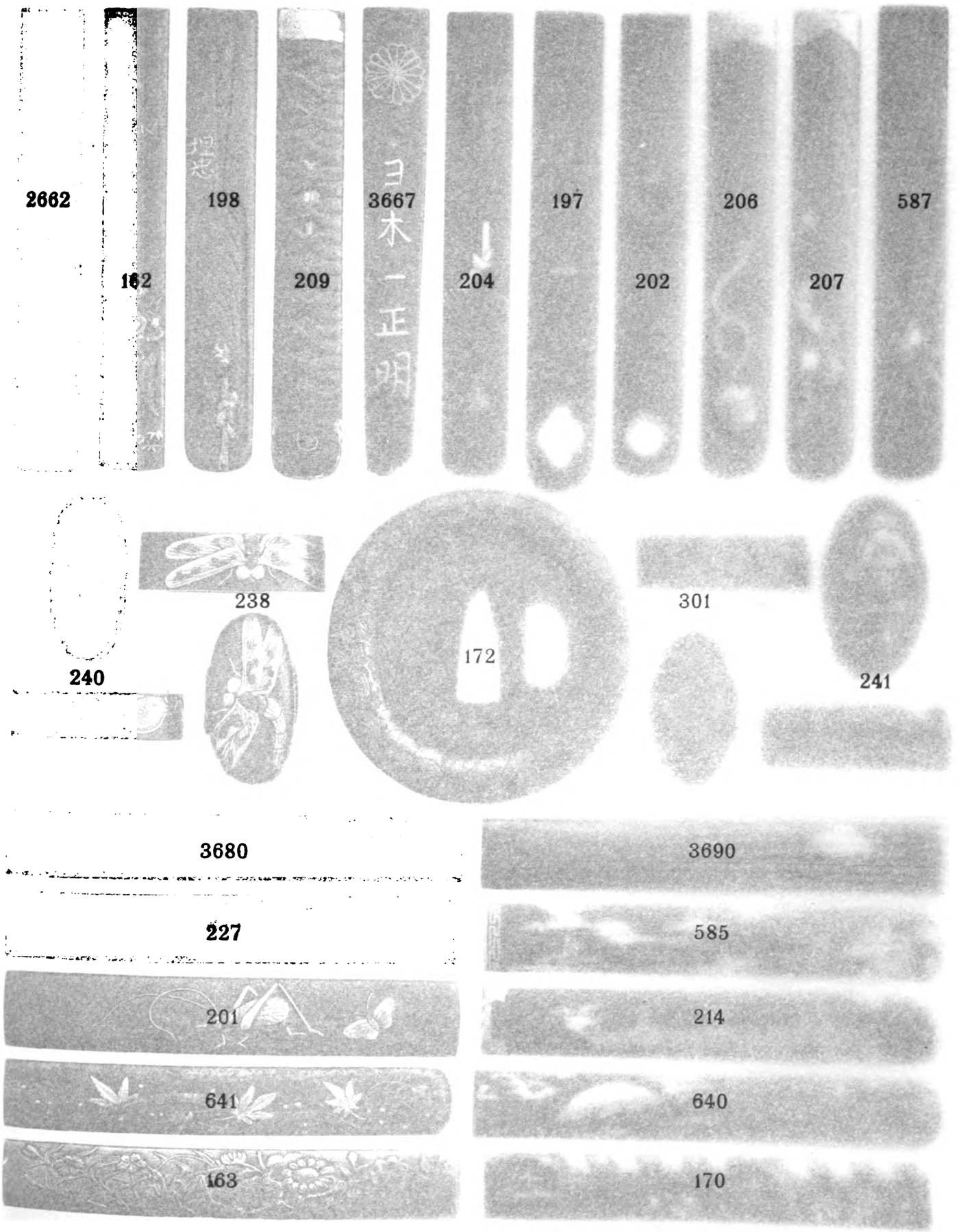

XVII. UMETADA, Etc.

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[illegible] of cherry tree with silver blossoms.
Goto, XVIII.-XIX.

[illegible] sheltered by bamboo and a pine tree sit a [illegible] ceremonial dress [illegible] of person. This must be the [illegible] XVIII.

[illegible] XIX.

[illegible] a [illegible] silver.
Shirosemo, XVIII.-XIX.

[illegible] and flat gold. XIX.

[illegible] leaves.
[illegible] late XVIII.-early XIX.

[illegible] a lacquer design of chrysanthe-
[illegible] of plum. [illegible] XIX.

[illegible] with a [illegible] branch of tree
late XVIII.

[illegible] of orange with
XVIII.

[illegible] Hotei and [illegible] surrounded by children
[illegible] late XVIII.

[illegible] angry river, [illegible] a Chinese boat containing an
[illegible] XVIII.

[illegible] with [illegible] for the *kai* [illegible] work on
XVIII.

[illegible] and cup,
XVIII.

[illegible] the *Hoko* [illegible] (gift)
late XVIII

[illegible] emblems of the
[illegible] late XVIII

[illegible] boat [illegible] of the
[illegible] late XVIII.

[illegible] sambaso dance,
late XVIII.

XVII. UMETADA, Etc.

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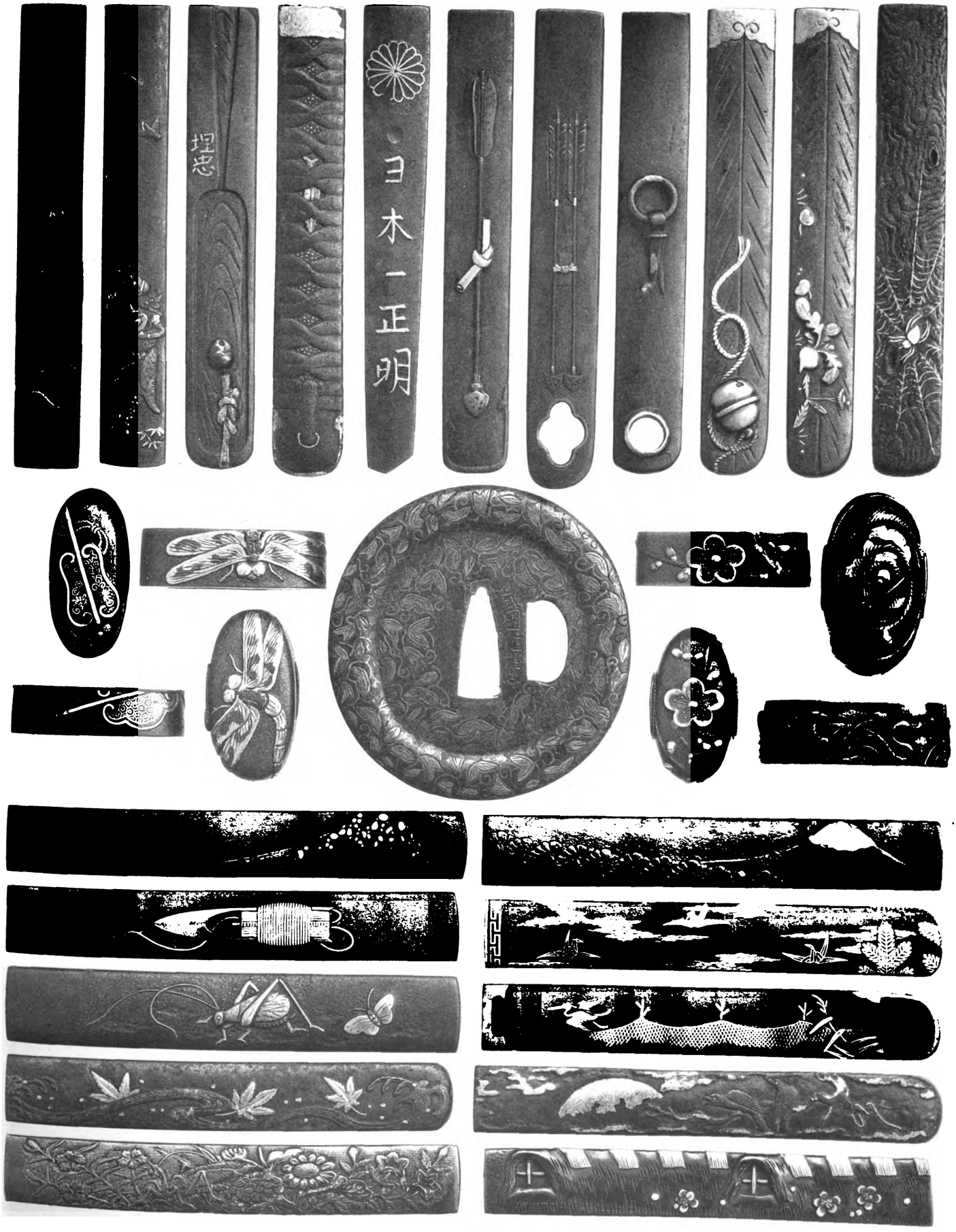

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456.—*K.*, *shakudō*, *nanako*, inlaid in relief with a boy leading a court carriage, drawn by an ox, past a fence over which hang a gourd vine and autumn flowers sheltering a house. XVIII.

457.—*K.*, *shakudō*, *nanako*, chased in relief with a warrior knocking at a door. XVIII.

458.—*K.*, *shakudō*, *nanako* plate, chased in relief with Yoshitsuné seated under a pine tree dictating a document to Benkei. late XVIII.

459.—*K.*, *shakudō*, *nanako*, inlaid with Fuji in relief, Biwa lake, silver, and the pine trees; back gilt. [PLATE XXIII.] XVIII.

460.—*K.*, *shakudō*. *nanako*, chased in high relief with the squirrels and *tsuta* creeper. *Ex Huish Colln.* Gotō, XIX. [PLATE XX.]

461.—*K.*, *niguromé*, *nanako*, the rocks of Futami Ga Ura Shiiremono of Gotō style. XIX.

462.—*K.*, *shakudō*, in the shape of a *Ken* handle, *nanako* of various sizes, and beaded design, gilt, decorated with a figure of Zōchōten in gold, *appliqué*. *Ex Huish Colln.* early XIX.

463.—*Kozuka and Kogai*, *shakudō*, *nanako*, inlaid with a trout, through the gills of which passes a stem of Indian corn, one leaf green enamel. *Ex Huish Colln.* XIX. [PLATE LXXVII.]

464.—*K. and Kōgai*, *shakudō*, *nanako*, decorated in high relief with a gilt *amakurikara rio*, back and body gilt. early XIX. [PLATE XX.]

465.—*K.*, plate only, *shakudō*, *nanako*, repoussé, chased and inlaid with a Genjoraku dancer in the snake dance, *iroyé*. early XIX.

466.—*K.*, *shakudō*, *nanako*, plate, chased with a ferry boat with six passengers, and a hunter hurrying to jump in as it leaves the shore, *iroyé* work. XVIII.-XIX. [PLATE XXIII.]

467.—*K.*, *shakudō*, *nanako*, inlaid in relief, Daikoku, helped by Ebisu, having just beached his boat loaded with rice bales, the *tai*, fishing rod, and the bag of treasures, drives a peg in the shore with his mallet to secure the boat; *iroyé* work. On the back, moon and stars reflected in the water, silver *hirazōgan*. *Ex Huish Colln.* XVIII.-XIX.

468.—*Kōgai*, *shakudō*, *nanako*, inlaid with the heavenly weaver Shokujo, at her loom. XVIII.

469.—*Kōgai*, *shakudō*, *nanako*, with minute figure of a warrior on horseback entering a foaming sea to reach a Minamoto barge, *iroyé* work, the sea silver. late XVIII.

470.—*Kōgai*, *shakudō*, *nanako*, with *amakurikara rio* in high relief. XIX. [PLATE XIX.]

471.—*Kōgai*, *shakudō*, *nanako*, a monkey, chased in relief, extending a gigantic arm towards a moon crescent, silver. XIX.

472.—*K.*, *shakudō*, *nanako*, inlaid with a Samurai servant stretched on the ground, astride his standard, his head resting on his arms raised on the elbows. late XVIII.—early XIX.

473.—*K.*, *shakudō*, *nanako*, plate chased with a bird and persimmon, *iroyé* work, inlaid in a compound frame of *shibuichi mi-parti* gilt. Kyoto Shiiré, XVIII.-XIX.

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474.—*K.*, *shakudō*, *nanako*, inlaid, the *kozuka* with mandarin ducks on a conventional silver stream in high relief late XVIII.—early XIX. [PLATE XXIII.]

475.—*K. and K.*, *shakudō*, *nanako*, the body gilt on *yasurimé* surface, chased in relief with the *Kamo no Keiba* (horse race of Kamo). Gotō Shiiré, early XIX.

476.—*K.*, *shakudō*, *nanako*, inlaid with three little groups in gold: a sage dancing, two attendants beating drums, another sage holding a book, accompanied by a child, bamboo chased in relief at butt. *Ex Huish Colln.* Gotō, XVIII. [PLATE XXIII.]

477.—*K. and K.*, *shakudō*, *nanako*, the *kozuka* inlaid with two white cranes in high relief on a stylized gold stream, the *kōgai* with one crane and *aoi* leaves on a conventional silver stream. late XVIII.—early XIX.

478.—*K. and K.*, *shakudō* gilt, chased with the crossing of the Ujigawa, and Ichirai Hoshi jumping, body gilt on scratched surface. late XVIII.—early XIX. [PLATE XX.]

479.—*K.*, *shakudō*, *nanako*, with back gilt, inlaid in very high relief with a chrysanthemum, the leaves gold and the flowers silver and gold. XVIII.

480.—*K.*, *shakudō*, *nanako*, chased in relief with a hawk on an ornamental stand, much gilt. very fair work, Shiiré, XVIII.

481.—*K.*, *shakudō*, *nanako*, inlaid in relief with the *Shikoro biki* episode. XVIII.

482.—*K.*, *shakudō*, *nanako*, plate chased with Hankwai carrying the palace door under his arm, high relief with gilt details. Shiiré, XVIII.-XIX.

483.—*K. and K.*, *shakudō*, *nanako*, each inlaid with a *sodé* of armour inlaid silver and gold. XIX. [PLATE XX.]

484.—*K. and K.*, *shakudō*, very minute *nanako*, inlaid in high relief with a woodman's cart covered with cherry blossoms. early XIX. [PLATE XX.]

485.—*K.*, *shakudō*, *nanako*, a hand drum, *tsuzumi*, around which is wrapped a scarf. XVIII.

486.—*K.*, *shakudō*, *nanako*, inlaid with a figure of Hotei (gilt) seated, flute in hand, against his bag. XVIII. [PLATE XX.]

487.—*K.*, *shakudō*, *nanako*, inlaid with two monkeys, one gilt, under a persimmon tree. late XVIII.

488.—*K.*, *shakudō*, *nanako*, chased in relief with plum tree in bloom, and two Hototoguisu, gilt. Gotō style, XVIII.

489.—*K.*, *shakudō*, *nanako*, rice fields, gold, inlaid with four women planting young rice; on the pathways a man sits smoking near a buffalo, and another brings a coolie load of sprouts; *iroyé* work. early XVIII. [PLATE XX.]

490.—*K.*, *shakudō*, *nanako*, inlaid with four fishermen drawing a long net inshore, assisted by another man in a boat; the sea inlaid silver, the portion within the net inlaid with several fishes and an octopus; gold back; *iroyé* work. early XVIII. [PLATE XXIII.]

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491.—*K.*, *shakudō*, *nanako*, a *Bugaku* dance, the two performers are warriors, one carrying a dolphin-shaped quiver, the other advances sword in hand; usual orchestra with one flute, one *shakuhachi*, one *sho*, and the big drum; curtains with the *Hotta mokko* crest.

early to middle XVIII. [PLATE XX.]

492.—*K.*, *shakudō*, *nanako*, inlaid with Sasaki Takatsuna and Kajiwara Kagesuyé riding to the broken Uji bridge. Gotō, XVIII. [PLATE XXIII.]

493.—*F.K.*, *shakudō*, *nanako*, chased in relief with persimmon, on a branch and in a basket, gold and coral. Gotō, XIX.

494.—*F.K.*, *shakudō*, *nanako*, chased in relief *uchidashi* with horses, three and five, spotted with gold and copper; gilt rims. early XIX.

495.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with fishes in a draw net, gold and *iroyé*, amongst waves. late XVIII.

496.—*F.K.*, *shakudō*, *nanako*, *uchidashi* chased in high relief with a dragon amongst clouds on each piece. late XVIII.—early XIX.

497.—*F.K.*, *shakudō*, *nanako*, *K.* two warriors hand-in-hand jumping over the broken bridge of Uji; *F.* a horseman and two foot soldiers in hot pursuit.

498.—*F.K.*, *shakudō*, *nanako*, ceremonial temple building by carpenters in rich brocade dress under curtains of brocade, four on *K.*, and four on *F.*, the latter preparing timber. later Gotō school.

499.—*F.K.*, *shakudō*, *nanako*, *uchidashi* inlaid in relief, *K.* men visiting (five people), *F.* Manzai dancers, present bearers, &c., sixteen people amongst small pine trees. early XIX.

500.—*F.K.*, *shakudō*, *nanako*, chased with a dragon, gilt, on each piece. later Gotō.

501.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with winter cherry, copper *shakudō*, gold, the seed coral. later Gotō school, XIX.

502.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with butterfly, dragon-fly, cricket, grasshopper, &c.

503.—*F.K.*, *shakudō*, *nanako*, decorated on each piece with an *inro*, and a *kinchaku*, with common chrysanthemum *netsuké*, gold cords and coral *ojimé*. Gotō, XIX.

504.—*F.K.*, *shakudō*, *nanako*, *K.* inlaid with *kinchaku*, copper with coral bead, *shakudō netsuké* a tortoise, and gold cord; *F.* inlaid with a gold *inro* with chrysanthemum decoration, coral bead, *shishi netsuké*, and a closed fan. Gotō, XIX.

505.—*F.K.*, *shakudō*, *nanako*, chased with small musicians under a large umbrella decorated with peonies, carried by a fifth personage; *F.* with eight musicians or dancers, all but two dresses with gold *mitsu uroko* pattern, *iroyé* work in later Gotō style. *Ex Huish Colln.*

506.—*F.K.*, *shakudō*, *nanako*, Kumagai and Atsumori, *iroyé* work in low relief, the sea and details gilt. later Gotō style.

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507.—*F.K.*, *shakudō*, *nanako*, with gilt rims, inlaid in relief *iroyé* with ploughing of rice fields and bringing home the grain. Shiiré.

508.—*F.K.*, *shakudō*, *nanako*, *uchidashi* and inlay, the story of Choryo and Kosekiko. late XVIII.—early XIX.

509.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with the big Kagura drum on *K.*; a smaller drum, *No Kammuri*, *sho*, and flute on *K.*, gilt edges. end XVIII.

510.—*F.K.*, *shakudō*, *nanako*, inlaid in relief on each piece with a *No Kabuto* (head gear for the musicians in *No* and *Bugaku*), and with a maple twig on *F.*, allusion to Momijigari. late XVIII.

511.—*F.K.*, *shakudō*, *nanako*, chased in high relief with a *tengu* on *K.*, and Ushiwaka fighting with another on *F.*, under pine trees, *iroyé* work in relief. later Gotō style, late XVIII.—early XIX.

512.—*F.K.*, *shakudō*, *nanako*, chased in relief with the priest Chosoyu painting a dragon. (Compare *K.K.* 438.) later Gotō style.

513.—*O kozuka shakudō*, *nanako*, inlaid in high relief with gilt dragons, gilt back engraved with tiger, leopard and bamboo. [PLATE III.]

514.—*K.*, *shibuichi*, chased in relief and inlaid with two bundles of *fuki*, a piece of lotus root and other small roots. Signed: Kanahara Isso (pupil of Ichijō, died 1905). mid. XIX. [PLATE XXIII.]

515.—*K.*, *shibuichi*, inlaid in *hirazōgan* with a cherry flower, scattered petals, silver, and two red maple leaves. Signed: Tojiu. Ichijō school, mid. XIX. [PLATE XXIII.]

SASAKI AND YAMAZAKI.

516.—*Shibuichi*, *nanako* ground in parts, worked in very high relief with a composition of rocks through which a waterfall wends its way. In an opening a *karashishi* in full round appears snarling. The animal is almost loose in the hole; its spots and *rosettes* of hair centered with *shakudō*. The rocks are sprayed with dots of gold. Signed: Sasaki Kunimitsu, *Heianjo* (*i.e.* of Kyoto). *Illustrated in Hawkshaw Catalogue.* XIX.

517.—*Copper*, heavily plated with gold, chased with low relief waves, and inlaid with three carp, *shakudō* in relief. Signed: Sasaki Shobei. [PLATE VIII.]

518.—*F.K.*, *shakudō*, *nanako*, chased in relief with a pine tree and small firs, the latter in front of a No stage, gilt, on *F.*; Jo Sambasso dancer on *K.*, in high relief, details gilt. Signed: Sasaki Shigeyoshi. [PLATE XXVII.]

519.—*F.*, *shakudō*, *nanako*, inlaid in relief with small figures: *K.* lady dancing with Chinese child, under pine tree; *F.* fisherman and boys playing the drum. Signed: Yamazaki Ichiga.

520.—*F.K.*, *shibuichi*, *nanako*, minutely chased, Nitta Yoshisada on horseback, and offering his sword to Riujin. Signed: Yamazaki Ichiga. end XVIII. [PLATE XIX.]

521.—*F.*, dark *shibuichi*, *nanako*, *K.* inlaid in high relief with a warrior on horseback, and *F.* with Nitta Yoshisada throwing his sword in the waves. Signed: Yamazaki Ichiga.

Ex Hawkshaw Colln.

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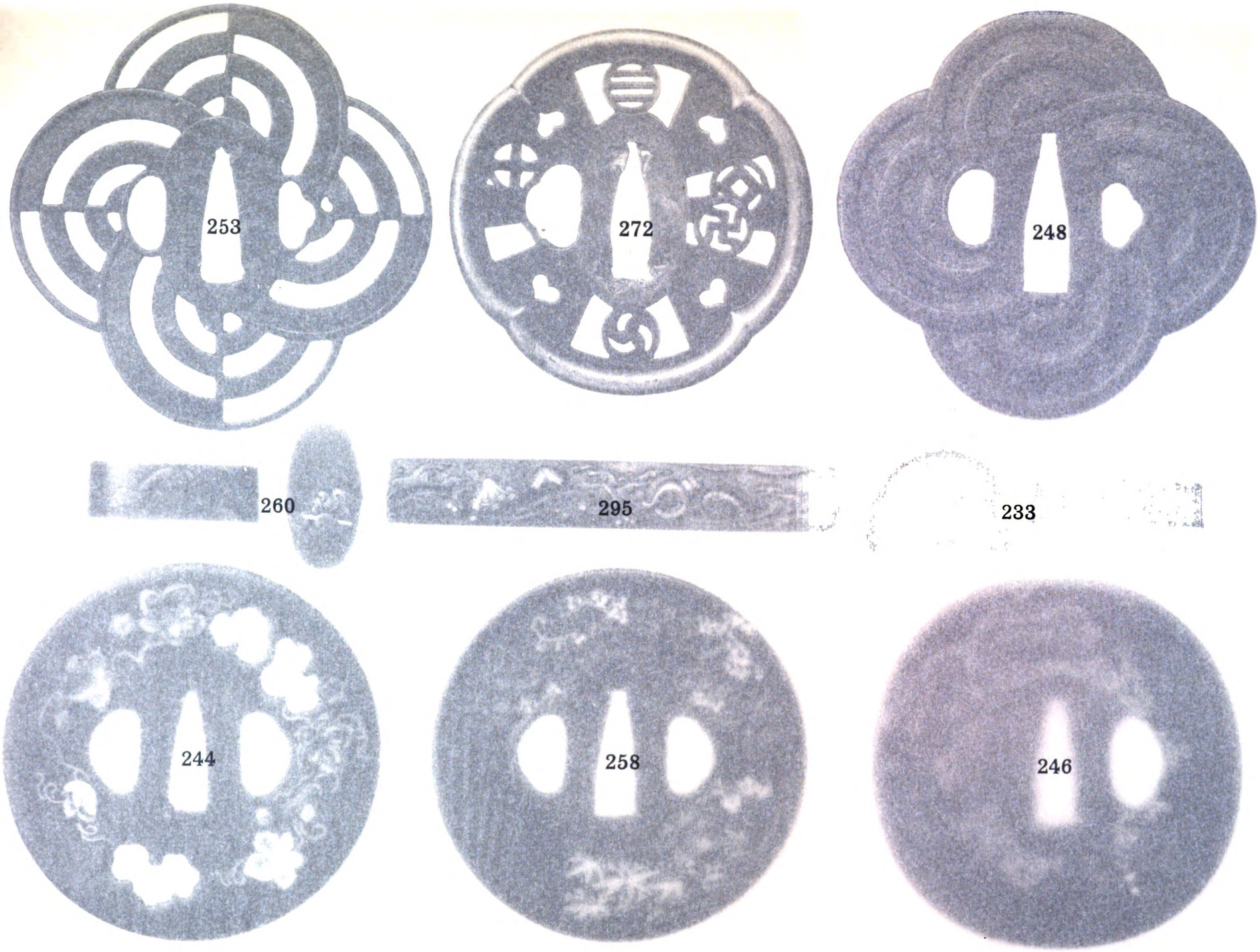

XVIII. SHOAMI.

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[illegible] with ploughing of rice
Shiiré.

[illegible] and Koschiro.

late XVIII.–early XIX.

[illegible] Kagura drum [illegible] *K.*: a smaller
[illegible] XVIII.

[illegible] piece with [illegible] *Kwatto* (head gear
[illegible] *Kagura* [illegible] Komijigari. late XVIII.

[illegible] with a [illegible] *K.* and Ushiwaka fighting
[illegible]. [illegible] late XVIII.–early XIX.

[illegible] with the [illegible] Gosoyu painting a dragon.
later Goto style.

[illegible] high relief [illegible] gilt dragon [illegible] gilt back engraved
[PLATE III.]

[illegible] inlaid with two [illegible] a piece of lotus
[illegible] XIX. [PLATE XXIII.]

[illegible] petals; silver, and
[illegible]. [PLATE XXIII.]

[illegible] AND [illegible]

[illegible] parts, [illegible] of with a composition of
[illegible] its way [illegible] *[illegible]* in felt round appears
[illegible] in the [illegible] and *[illegible]* of hair centered with
[illegible] Sasaki Kunitatsu, *Hiaoio Gu.* of
illustrated in Hack[illegible] Catalogue. XIX.

[illegible] low relief waves, and inlaid with three
[illegible] [PLATE VIII.]

[illegible] a pine tree and small [illegible], the latter in
[illegible], in high relief, details gilt. Signed:
[PLATE XXVII.]

[illegible] lady dancing with Chinese
[illegible] Yamazaki Ichiga.

[illegible] on horseback, and offering
[illegible] end [illegible]. [PLATE XIX.]

[illegible] with a warrior on horseback, and
[illegible] with [illegible] swords [illegible] Signed: Yamazaki Ichiga.

Ex Hackshaw Coll'n.

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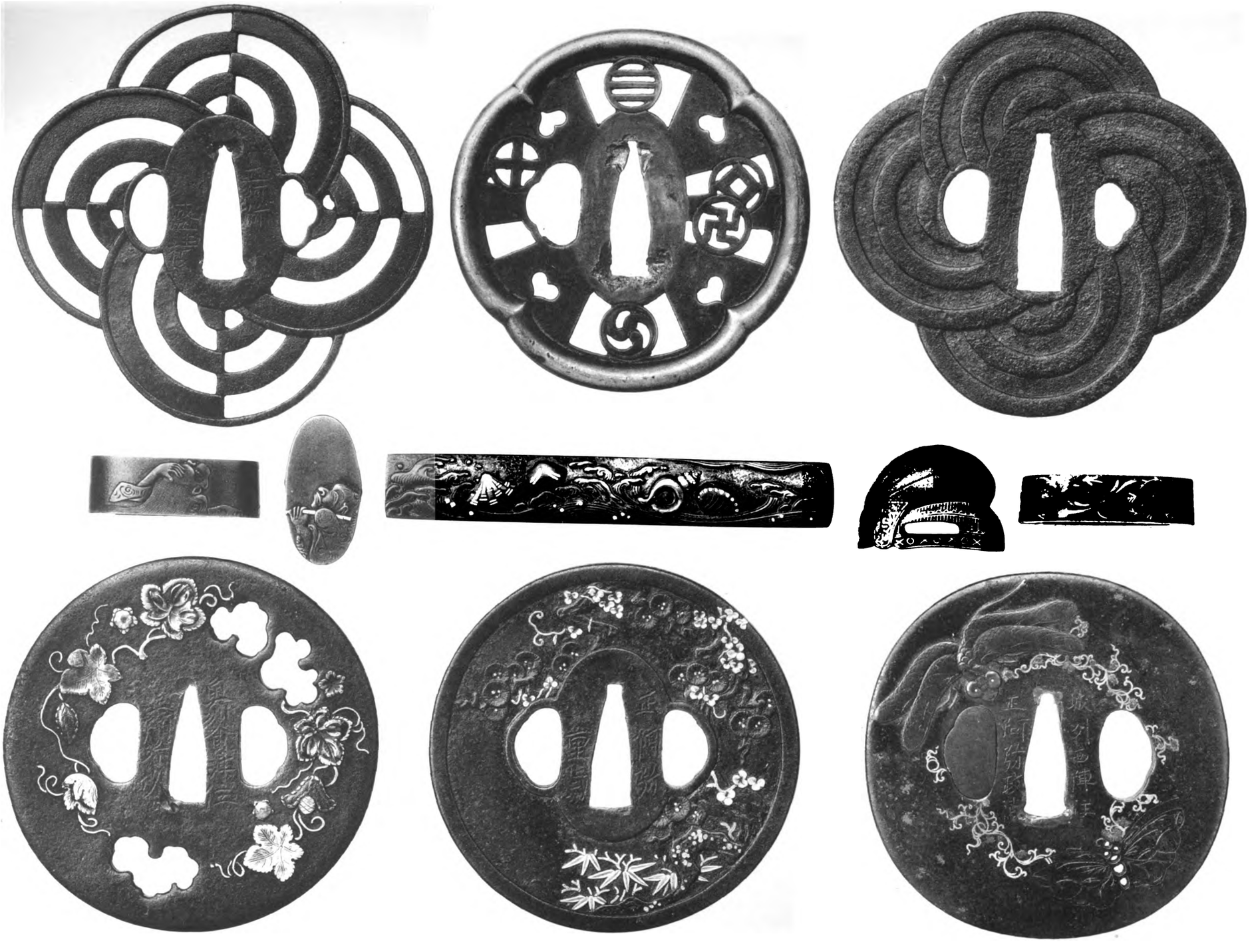

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SOTEN—HIKONEBORI.

The style *Hikonébori* derives its name from the village of Hikoné in Gōshu, where the first Kitagawa [Soheishi Niudō] Soten lived and worked in the Seventeenth Century. It is a development of the Marubori work of Kyoto and Kamigata, through the Marubori Zogan stage into a decorative style of which the best productions are very fine indeed—and the others tawdry pieces of inlay. Doubtless there was at a time a gigantic demand for that style of work, and the result was, as always, a debased flashy manner, for which the wholesale makers of Aizu were famous. One wonders why in one particular province such an extraordinary amount of pains and labour should have been spent on making Shiiremono. Not only imitations were made which followed the general style of the original Soten, but others made of *niguromé* masqueraded as Soten although patently a blend of most schools of Machibori with the Hikoné designs as the only shadow of a justification for the engraving of a false Soten signature. It is to the bad taste of those cheap pieces that the Soten school owes the wholesale condemnation meted to its work by European "Experts" from time to time. Yet it is as unjust an attitude as that which would consist in judging a masterpiece of painting through an oleograph reproduction.

The best pieces are indeed of dignified design and refined technique, their subjects taken from an almost inexhaustible store of historical and legendary episodes of Chinese and Japanese origin—to some of which the books of Morikuni and a few others have given us the key—are in themselves of great interest and educational value. The battle scenes unfortunately seem to have been taken from some works or designs which have not found their way to Europe, and their identification—even with the help of the older Gempei Seisuiki or such books—is often impossible.

In the Hawkshaw Catalogue, I dealt at length with my personal interest in that school, and I stated that no genuinely dated Soten had come then to my knowledge. That was printed before the Japan-British Exhibition Commissioners allowed me to examine carefully the Wada Collection, where a *tsuba* by Mototake (Gembu), living South of Kyoto, was shown, Its work is *Hikonébori* of fine technique, and it is dated Genroku VIII., 8th month (this is not recorded in the Furukawa Catalogue), thus confirming the opinion, now accepted, that Soten I. worked in the early or middle part of the Seventeenth Century.

The style of Soten was followed not only by poor imitators but by a number of good makers, amongst them Nomura Kanenori.

522.—*Iron*, perforated and inlaid, *Kikonébori* style. Pair of tsuba almost equal. A dragon, boldly modelled and chased in high relief coiled around the trunk of an old plum tree in bloom; the horns and flames of the dragon inlaid gold. Signed: Soheishi Niudō Soten carefully chased this at Hikoné, in Gōshu. [*Illustrated in Hawkshaw Catalogue.*] On the other, a *karashishi* jumping downwards towards the stream issuing from a waterfall. Signed: Soheishi Niudō Soten of the Kitagawa family, at Hikoné, Gōshu, made this carefully at the age of 64. end XVII. [PLATE XXIV.]

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523.—*Iron*, circular, chased in very high relief with the story of Shubaishin, his erstwhile wife kneeling on the ground, the cup thrown by Shubaishin resting in front of her; at back, temples, standard bearer and two other personages. [*Illustrated in "Legend in Japanese Art"* and PLATE XXIV.]

524.—*Iron*, *marubori*, war scene with five personages amidst pine and plum trees in the wars of Gempei. Signed: Soheishi Niudō Soten, at the age of 70, Hikoné, Gōshu. [PLATE XXIV.]

525.—*Iron*, with *shakudō* rim, chased in very high relief and inlaid with squirrel amongst vines, *iroyé* work. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. [PLATE XXIV.]

526-527.—*Iron*, pair, *marubori*, the fight on the bridge of Uji with Ichirai Hoshi, &c. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. XIX. [PLATE XXIV.]

528.—*Iron*, circular, the Seven Sages in the bamboo grove. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. XVIII. [PLATE V.]

529.—*Iron*, *marubori*, a big Yamabushi tossing over head with the right hand a warrior in armour while holding in the left a banner behind his back, another warrior stands by with a *naginata*. XVIII.-XIX.

530.—*Copper*, *nanako* edge and ground, the quest of the Shutendoji, *marubori zōgan*. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. XVIII.-XIX.

531-532.—*Shakudō*, pair, *Hikonébori*, with much inlay, the arrival in Korea of Jingo Kogo and Takenouchi no Sukune; the other an episode in the Korean wars. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. XIX.

533.—*Iron*, circular, *marubori zōgan*, Chokwaro with his magic horse, and a boy watching him. Signed: Soheishi Soten of Hikoné, Gōshu. XVIII.

534.—*Iron*, *mokko*, chased all over with waves, dotted with gold. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. XVIII.-XIX.

535.—*Iron*, circular, *marubori*, Shoki and two devils, details inlaid gold. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. XVIII.-XIX.

536.—*Copper*, circular, the Seven Sages in the bamboo grove, *marubori zōgan* with gold and silver inlay. Signed, in small characters: Soheishi Niudō Soten of Hikoné, Gōshu. XVIII.

537.—*Iron*, two Sennins under a pine tree. Signed: Soheishi Niudō Soten.

538.—*Iron*, *mokko*, Chinese sage and attendant near a waterfall. Signed: Soheishi Niudō Soten.

539.—*Shakudō*, chased and inlaid, war scene on a bridge. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. *Ex Hawkshaw Colln.* XIX.

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540.—*Iron*, circular, lenticular, with *shakudō* rim, chased in high relief with various Chinese sages: Rinnasei, Koshohei, &c., pine, plum and bamboo, rocky landscape, lake, &c.; style of the first Soten. *Ex Hawkshaw Colln.* late XVII.—early XVIII.

541.—*Iron*, circular, lenticular, solid web chased in low relief with the bamboo grove, and in higher relief with the Seven Sages, their dresses picked up with patterns in gold, the faces *iroyé*; on the other side, sages and attendants playing *Go*, or reading books. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. *Ex Hawkshaw Colln.* late XVIII.

542.—*Iron*, circular, *Hikonébori*, with brass rim, gilt, the episode of Kumagai and Atsumori. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. *Ex Hawkshaw Colln.*

543.—*Iron*, *Hikonébori*, the crossing of the Ujigawa. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. *Ex Hawkshaw Colln.* XVIII.

543A.—*Iron*, *mokko* shape, with large lobes; small *tsuba*, the rim and edge inlaid with *karakusa*. In the foreground two cranes (one silver, the other gold *nunomé*) amongst *sagittaria* in a river, in the background hills inlaid with wire *nunomé* above clouds. Signed: Niudō Soten of Hikoné. *Ex Hawkshaw Colln.* early XIX.

544.—*Iron*, *Hikonébori*, war scene. Signed: Soten. *Ex Hawkshaw Colln.* XIX.

545.—*Iron*, *Hikonébori*, Kwakkio digging the gold kettle.

546.—*Iron*, battle scene. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. Aizu work, XIX.

547.—*Iron*, battle scene, the escape of Yoritomo whose armour can barely be seen in a crack of the tree, his face and helmet protruding on the back. Aizu work, XIX.

548.—*Iron*, twelve of the Paragons of Filial Virtue, *marubori zōgan*. Signed: Soheishi Niudō Soten of Hikoné, Gōshu. [*Illustrated in "Legend in Japanese Art."*] Aizu work, XIX.

549.—*Iron*, circular, enclosing a horse in the round. Inscribed: Soheishi Niudō Soten of Hikoné, Gōshu (wrong signature, Mito work). early XIX.

550.—*Iron*, *marubori zōgan*, the Emperor finding Taikobo in a boat fishing. early XIX.

551.—*F.K.*, *shakudō*, a scene in the life of Yoshitsuné, the Kanjinchō episode, weak *nanako*, *uchidashi* and *iroyé* work. Signed: Soheishi Niudō Soten.

552.—*F.K.*, *shakudō*, *nanako*, the episode Ebira Genda Kagekiyo in the Wars of Gempei; Kajiwara fighting with a branch of plum in his quiver. Signed: Soheishi Niudō Soten. [PLATE XXIV.]

553.—*F.K.*, *shakudō*, Chinese sages and three attendants: contemplating the moon on *K.*; seated at a *Go* table on *F.* Signed: Soheishi Niudō Soten.

554.—*F.K.*, *shakudō*, *nanako*, groups of Sennins: Chinnan on *K.*; Chokwaro, Tekkai in a Chinese landscape of waterfall, rocks and pine trees on *F.* Signed: Soheishi Niudō Soten. [PLATE XXIV.]

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555.—*F.K.*, *shakudō*, the attack of Ichinotani: Hiyodorigoyé on *K.*, and on *F.* the defence by archers and the challenge of Kumagai to Atsumori; weak *nanako* in intervals. Signed: Soheishi Niudō Soten of Gōshu, Hikoné, in his 83rd year. [PLATE XXIV.]

556.—*F.K.*, *copper*, *nanako*, the Sage Rinnasei and his attendant feeding a crane, rather coarse work, *uchidashi iroyé*. Signed: Nuidō Soten of Hikoné, Gōshu.

557.—*Shakudō*, chased in relief, part *nanako* ground, part waves, part rocky ground, with a Chinese scene, overlay of gold and silver on dresses. Signed: Soheishi Niudō Soten.

late XVIII.—beginning XIX.

558.—*F.K.*, *iron*, chased in relief and inlaid with gold details, Chinese visiting one another, Soten style, heavy but poor, unsigned.

559.—*F.K.*, *shakudō*, *uchidashi*, *nanako*, chased with six Chinese sages, amongst pine trees, two playing *Go*, one with *Koto*, one with *Kakemono*. Signed: Rinseishi Munehide (Soshu).

560.—*F.K.*, *shakudō*, *nanako*, large piece, Benkei and a small warrior on *K.*; on *F.* Yoshitsuné (?) springing in pursuit of a warrior; *uchidashi* and *iroyé* work. Signed: Kanyeishi Nomura Kanenori. [PLATE XXIV.]

561.—*F.K.*, pair, *shakudō*, *nanako*, both decorated with the same subject: rice cultivation, with slight differences in design on *K.*; men ploughing the rice fields on *F.*; *uchidashi* and *iroyé* work. Signed: Kanyeishi Nomura Kanenori.

562.—*F.K.*, *copper*, *nanako*, same style, Rinnasei and attendant on both pieces, rather coarse work. Signed: Kanyeishi Nomura Kanenori.

563.—*F.K.*, *shakudō*, *nanako*, same style, thunder *oni* in the clouds on *K.*; peasants running away in the storm on *F.* Signed: Kanyeishi Nomura Kanenori.

564.—*Iron*, chased in *marubori* with the story Yoro no Také. Signed: Yoshitomo of Hikoné, Gōshu (same *seppa dai* as Omori Kiyochika).

565.—*Iron*, chased in *marubori* and inlaid with a battle scene during the Gempei war—not identified. Signed: Yoshimichi of Hikoné, Gōshu. XIX.

HIGO WORK.

It is generally admitted that sword furniture became a national institution in Higo when Prince Hosokawa Sansai Tadaoki (1564-1645), became the Daimyo of that province. This long-lived warrior is himself credited with having been a smith of considerable skill, and some *tsuba* from his hammer, or at any rate attributed to him, can be seen in various collections.

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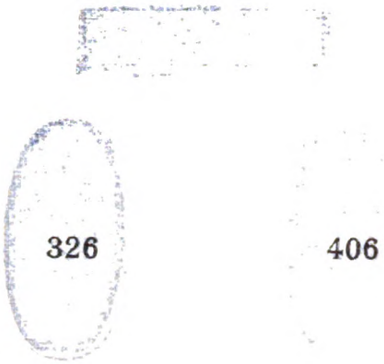

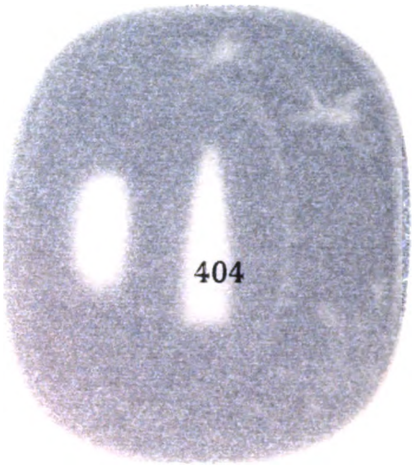

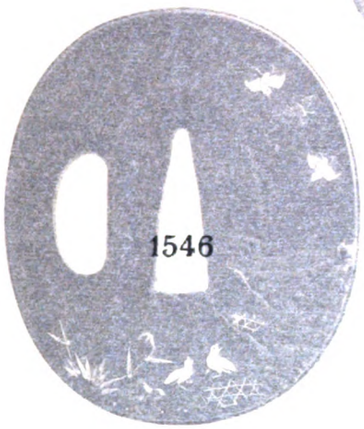

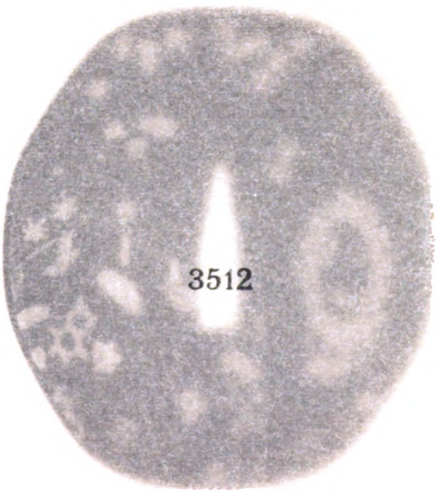

XIX. ICHIJO'S PUPILS and VARIA.

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[illegible] on *K.*, and on *F.* the defence by [illegible] weak [illegible] in intervals. Signed: Soheishi [illegible]

[PLATE XXIV.]

[illegible] his attendant feeling a crane, rather [illegible] of Hikoné, [illegible]

[illegible] ground, [illegible] sky ground, with a [illegible] Signed [illegible]

[illegible] XVIII.–beginning XIX.

[illegible] visiting one another,

[illegible] cages, amongst pine trees, [illegible] Mancheide (Soshu).

[illegible] warrior on *K.*; on *F.* Yoshitsuné (?) [illegible] Signed: Kanyeishi Nomura Kanenori.

[PLATE XXIV.]

[illegible] subject: rice cultivation, [illegible] *K.*: *uchidashi* and *woyé*

[illegible] both pieces, rather coarse

[illegible] clouds on *K.*; peasants running [illegible]

[illegible] Signed: Yoshitomo of Hikoné,

[illegible] during the Gempei war—not [illegible] XIX.

[illegible] ational institution in Higo when [illegible] of that province. [illegible] long-lived [illegible] skill, and some *tsuba* from his [illegible] collections.

XIX. ICHIJO'S PUPILS and VARIA.

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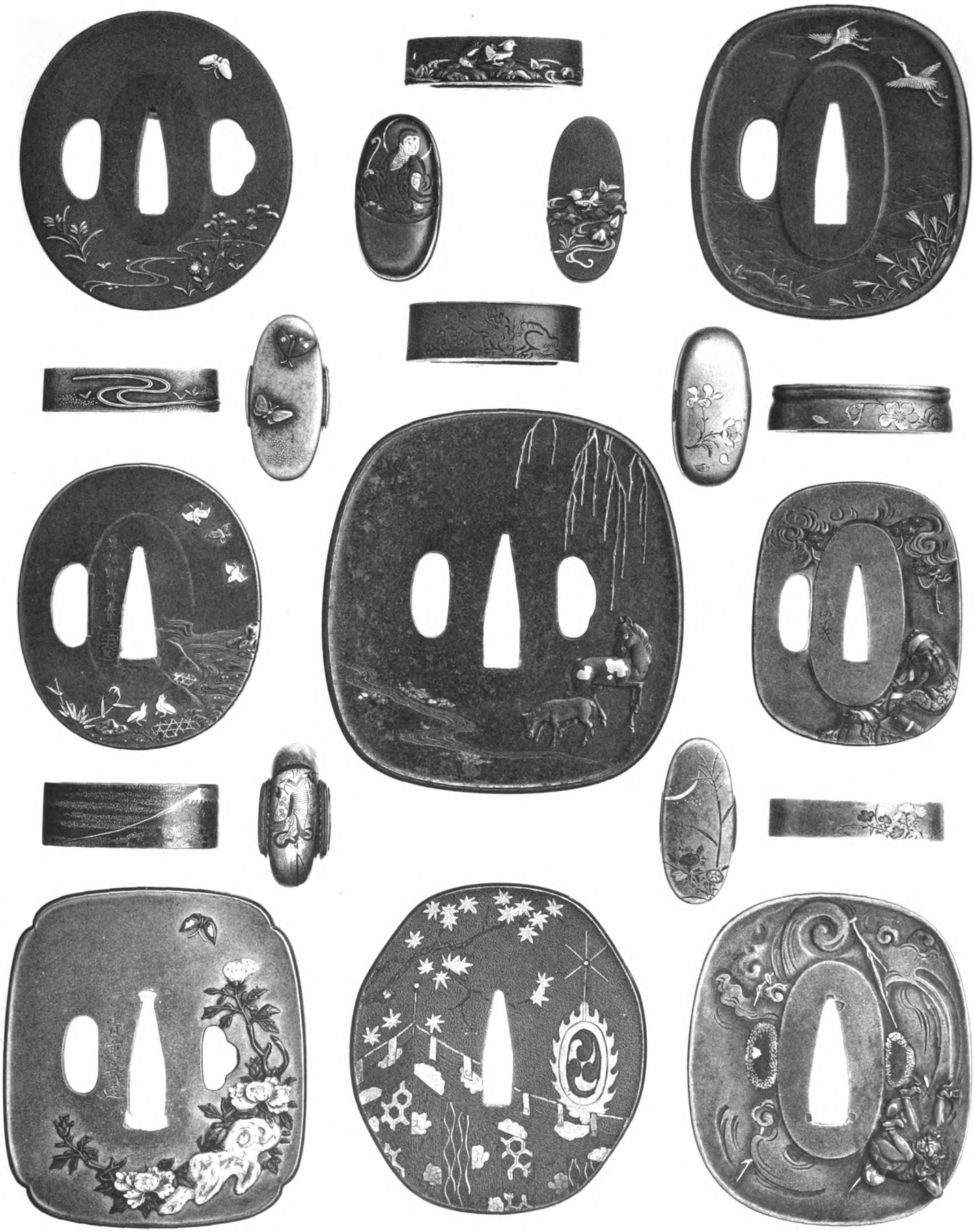

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Metal workers of Higo were retainers of the Hosokawa family, and the finest specimen of their work remain in the Hosokawa family, one of whose members Viscount Nagaoka Moriyoshi, gave Western collectors a unique opportunity of inspecting at the Japan-British Exhibition of 1910 series of sixteen *tsuba* by well-known masters, besides a pair of swords mounted by Kamiyoshi Rakujiu, lent by Marquis Hosokawa.

Hirata Hikozo and Nishigaki Kanshiro who worked for Prince Hosokawa Sansai at the end of the Sixteenth Century were the earliest Higo workers and the latter family is still represented, but the Kasuga school initiated by Hayashi Matashichi, 1608-1691, was the most important.

Three other families, Nishigaki, Shimizu and Kamiyoshi, worked chiefly in iron; but the Shimizu master, Jingo or Yatsuhiro, adopted a different style, with high relief designs in brass inlay. Finally a score of independent or semi-independent workers are recorded in the *Higo Kinkoroku* published ten years ago by Colonel Nagaya Shigena, a complete translation of which I have prepared but have not yet printed, whilst in 1904 Herr Gustav Jacoby, now Japanese Consul-General in Berlin, contributed to the Hamburgischen Wissenchafftischen Anstalten a valuable monograph based upon Col. Nagaya's work.

Higo being far from the Capital it is probable that its samurai did not feel the changes of fashion so keenly as did those of the provinces more immediately in contact with the Yedo Court during the end of the Seventeenth and the Eighteenth Century. Hence the greater permanency of a distinct style originated at the time of Tadaoki Sansai Ko, which gives the whole furniture of a Higo sword a peculiarly strong appearance described in the Japanese saying as "A sword one could wear in a graveyard in all weathers."

Higo people have had for many years the reputation of being keen *tsuba* experts, and the fittings peculiar to Higo have certain characteristic peculiarities; old Higo and old Akasaka work are somewhat related but can be distinguished from one another by details of technique which could only be discussed in a didactic work. In later years the differences are less marked; No. 582, unsigned but probably made by one of the later Nishigaki workers circa 1830-1850, shows how the styles of the two schools became blended.

In the earlier work, as for instance that of Kanshiro and Hayashi Matashichi, the influence of Umetada Miojiu and of the Shoami appears evident to some experts whilst it is scoffed out of court by others, as there is no specimen of their work here it would be idle to discuss it.

566.—*Iron*, inlaid with a border of chevrons, gold *nunomé*, inside which a lozenge contains scrolls of double *karakusa*, the segments inlaid with single *karakusa*. end XVIII. [PLATE XXV.]

567.—*Iron*, rounded oblong with raised rim, inlaid with gold *numoné karakusa*, hollowed centre filled with four *shibuichi* plugs. late XVIII.

568.—*Iron*, raised rim, inlaid in silver with chevrons, the centre covered with a chrysanthemum flower and leaves, silver *nunomé*. Jingo school, late XVIII. [PLATE XXV.]

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569.—*Iron*, trellis work in low relief, inlaid in relief with plum blossoms, brass with silver stamens. XIX. [PLATE XXV.]

570.—*Iron*, inlaid in relief with *Reishi fungus*, *shibuichi* and copper. XIX. [PLATE XXV.]

571.—*Iron*, *tachi* shape, *mokko*, *aoi* with dragon and clouds, brass and copper *hirazōgan*, the rim bevelled inwardly and rubbed with silver *nunomé*. XIX.

572.—*Iron*, rounded oblong shape, inlaid in gold *nunomé* with *paulownia* crests, surrounded by a border of interlaced gold wire and a rim inlay in *rinzu* and geometrical patterns.
Ex Hawkshaw Colln. late XVIII. [PLATE XXV.]

573.—*Iron*, flat with sixteen lobes, decorated in *itozukashi* with cherry flowers and small concentric arcs of circle; in the style of Kasuga Tohachi *Ex Hawkshaw Colln.* XIX. [PLATE XXV.]

574.—*Iron*, rounded lozenge, chased with a thunderstorm and inlaid with a man under an enormous hat; on other side, inlaid crescent moon and millet *katakiri*. Signed: Yatsushirō Jingo. XVIII.-XIX.

575.—*Iron*, oblong, with silver wire inlay, Greek pattern on rim, curvilinear square inscribed to the edge, the free space filled with concentric silver lines; double *karakusa*, gold *nunomé* on one side. XVIII.-early XIX.

576.—*Iron*, *mokko*, with very large oval *hitsu ana*, inlaid with a spider's web, silver, a dragon-fly, spider and ordinary fly, brass in relief. XIX.

577.—*Mi-parti*, copper and *sentoku*, on both sides, chrysanthemoid fluting on both surfaces. XVIII.-XIX.

578.—*Iron*, oblong, chased with *karakusa* in low relief, gold and silver *nunomé*. late XVIII.

579.—*Copper*, with *karakusa* and peony in low relief, large *namako riōhitsu*, brass rim. XVIII.

580.—*Iron*, large, a plum bough twisted in a circle with two birds perched on it.

581.—*Iron*, chased with maple leaves on waves, touched with *nunomé*.

582.—*Iron*, a pine tree and Koto bridge. [PLATE IV.]

583.—*Iron*, large, rounded square, the whole surface covered with a vermiculate design of frond-like growth in gold wire *nunomé*, overlaid with six peony flowers in flat *nunomé* and *kebori*.
Ex Hawkshaw Colln. Higo influence.

584.—*Iron*, *mokko* shape, cupped, the convex surface hammered with radiating *tsuchimé*, etched with two hazy dragons in low relief, rubbed all over with silver *nunomé* and the dragons inlaid with gold *nunomé*; inside, chevrons and part of a *vajra* in gold *nunomé* with coarse cross-hatching, clouds in silver. *Ex Hawkshaw Colln.* Higo influence, Kumagai school, XIX.

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585.—*K.*, *iron*, inlaid in *Higo nunomé* of gold of two colours with paper cranes, clouds, small pine, and Key pattern at mouth; *shibuichi* back. XIX.

586.—*K.*, *iron*, chased as the bark of an old tree, on which a spider, inlaid in relief, has spun its web. late XVIII.

587.—*Iron*, chased, etched and inlaid *nunomé*, gold dragon on silver waves.

Higo or Kumagai, XIX.

NAMBAN STYLES.

The name NAMBAN means *Southern Barbarians*, it was used by the Chinese for all foreigners reaching China from the South, even though they might originally be Westerners from Europe. The word was used in the same way in Japan, where it was applied to Portuguese, Dutch and other Europeans when they reached Nippon, in the Sixteenth Century. But it was also the term used to describe a peculiar kind of hard iron, different from steel, yet harder than ordinary iron, perhaps through improved smelting and smithing since in those days hard forging in repeated heats was the only form of puddling available, perhaps owing to it being a fibrous, tough metal, the many inner layers of which were of different nature and molecular constitution, originating in the meteoric iron weapons of Java, as I suggested some years ago.

The style of *Namban tsuba*, also called *Kannan* or *Kanton tsuba*, consists in involved designs of dragons, tendrils, birds, animals and flowers, jewels and characters chased in the thickness of the metal, with undercutting more or less developed, more or less delicate. Here the influence of China is quite evident; Chinese swords are found with concave guards, of thin gilt brass, showing such designs, and it is recorded in Japanese writings that some *Kanton* guards must have been imported. Perhaps it would be more natural to reserve the name *Kanton tsuba* to such work in Chinese style whether perforated or solid, and to use the word Namban as will be explained later in the HIRADO section were it not for the established and convenient custom.

The question remains open as to when the Namban *tsuba* were first in fashion; estimates vary greatly. It was once thought that the original Namban dated from the early Sixteenth Century and that they had been copied from European—*i.e.* Portuguese and Dutch—weapons. A learned Japanese writer suggests that the earliest dated from the Seventeenth Century, and he recognises as early Namban only those pieces which present a certain *mokko* shape, certain peculiar edge, hornless dragons and European characters "not valuable but very curious and doubtless made for people of eccentric tastes, Chājin, &c."

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Several pieces here show plainly the influence of European designs, *e.g.* the Dutch boat, figures, &c. The discussion of that influence on metal work would require many pages. In the Hawkshaw Catalogue some two hundred and fifty Namban *tsuba* permitted of a classification in a certain number of groups, differentiated by style, composition and design; in the present case forty pieces do not call for such classification.

From the number of Namban pieces in existence it is evident that they became fashionable amongst other people than the Chājin above referred to. The Makers of Shiiremono in Kyoto, and in Nagasaki were busy manufacturing Namban *tsuba* for many years, Nagasaki pieces being the best, and although spurned in Japan and elsewhere as ready-made goods by some purists—whose only dream is to secure unique pieces made to order by some great artist and never duplicated—they are often fine specimens of technique. The same cannot be said of a large number of pieces in which the perforations are just round holes, reminiscent of a strainer, just chiselled at the edge, without any attempt at style, design or undercutting which crop up from time to time, and are evidently some of the cheapest trash of early Nineteenth Century denounced in the *Kinko Tanki.*

588.—*Iron*, a foreign boat on the waves, dragon's head prow, flags, Dutch sailors, &c., *nunomé* all over, the waves imbricated and undercut. *Ex Hawkshaw Colln.* [PLATE XXVI.]

589.—*Iron*, beaded gold *nunomé* edge, field minutely perforated, decorated with three Chinese in a forest amongst tigers (dresses inlaid gold *nunomé*), long trumpet at top.

Ex Hawkshaw Colln. XVIII.

590.—*Iron*, large oval, formed by eight clouds, the whole ground chased in scrolls and clouds with the entwined *Chōji* and *makimono*, remains of *nunomé*, blade hole lined with copper.

Ex Hawkshaw Colln. XVII.

591.—*Iron*, thin, beaded edge, perforated in undercut scrolls, with peony and stylised flowers, a dove, a butterfly, a man with fan, one with a hammer, both wearing long wigs, a man blowing a trumpet. *Ex Hawkshaw Colln.* XVIII.

592.—*Iron*, rounded oblong, a foreigner (Dutch or Portuguese) with large collar in godroons holding a flag, another blowing a long trumpet, dragon above, stylised flower below; no undercutting.

Ex Hawkshaw Colln. XVIII.

593.—*Iron*, solid, chased in relief with a dragon, clouds, thunderbolts and *Karakusa* on either side, slight gold *nunomé.* XIX.

594.—*Iron*, beaded edge, six small dragons on each side amongst stylised clouds, gilt dragons and edge (*nunomé*), silvered *seppa dai.* *Ex Hawkshaw Colln.* XIX. [PLATE XXVI.]

595.—*Iron*, almost square, with border of beads, two dragons horizontally arranged above and below *seppa dai* (engraved in waves), two undercut scrolls. *Ex Hawkshaw Colln.* XVIII.

596.—*Iron*, rounded square, with three dragons and *tama* in low relief.

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478

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311 489

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484 483

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460 486

XX. GOTO.

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designs, e.g. the Dutch boat, would require many pages. In *Kaba* permitted of a classification ation and design; in the present

evident that they became fashionable the Makers of Shiiremono in Kyoto. for many years, Nagasaki pieces being as ready-made gifts by some purists by some great artist and never duplicated — cannot be said of a large number of pieces consent of a strainer, just chiselled at the edge, ing which crop up from time to time, and are eenth Century denounced in the *Kinko Tanki*.

dragon's head prow, flags, Dutch sailors, &c., and *Ex Hackshaw Collin.* [PLATE XXV.]

decorated with three Chinese top.

Ex Hackshaw Collin. XVII.

chased in scrolls and clouds lined with copper.

Ex Hackshaw Collin. XVI.

scrolls, with peony and stylised flowers, both wearing long wigs, a man blowing

Ex Hackshaw Collin. XVI.

or Portuguese) with large collar in godroons above, stylised flower below; no undercutting

Ex Hackshaw Collin. XVIII.

dragon, clouds, thunderbolts and *Karakusa* on either

XIX

amongst stylised clouds, gilt dragons

Ex Hackshaw Collin. XIX. [PLATE XXVI.]

with two dragons horizontally arranged above

Ex Hackshaw Collin. XVIII.

Kaba in low relief.

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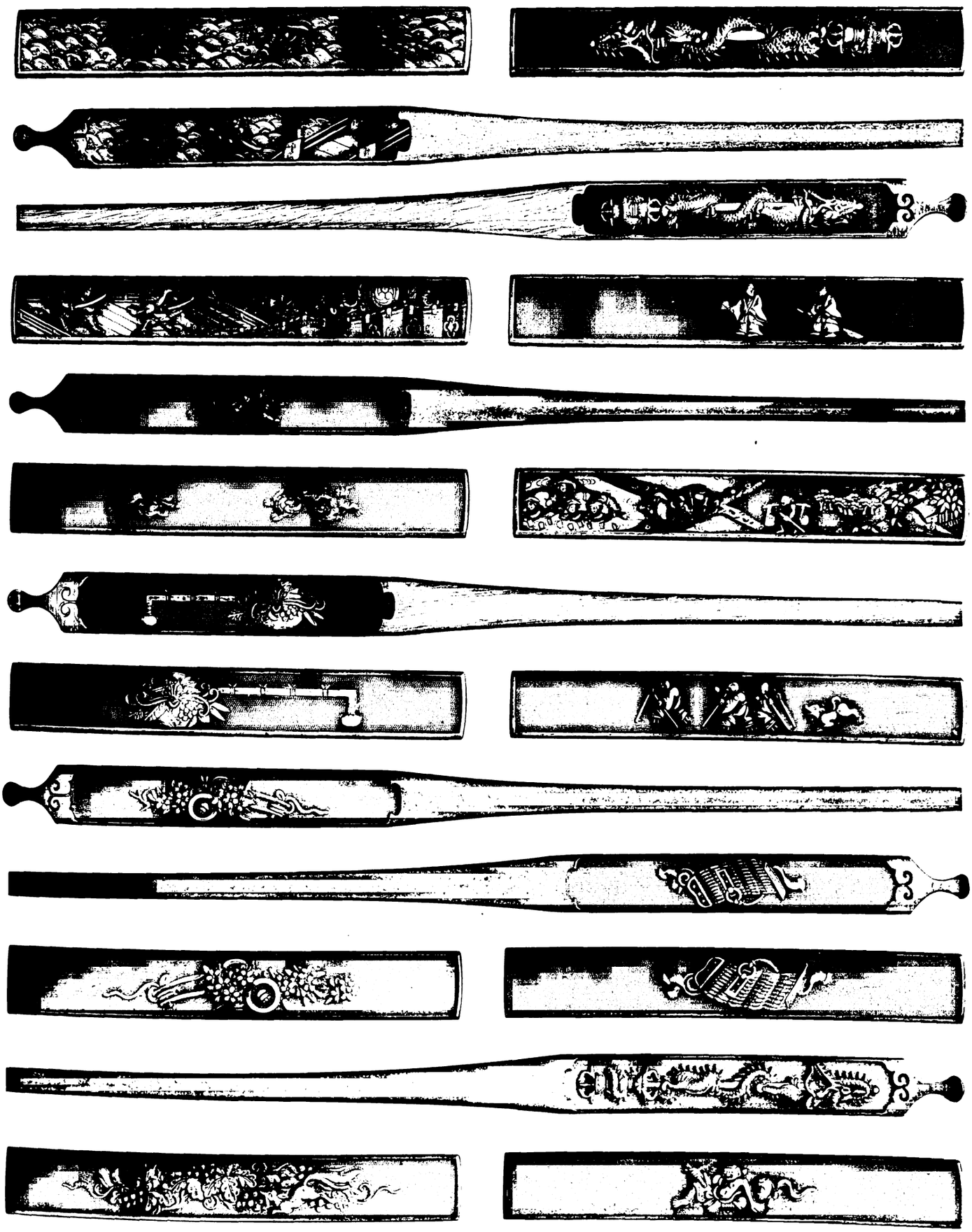

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597.—*Iron*, three *Hōwō* birds amongst tendrils.

598.—*Iron*, stylised dragons and temple, rough work.

599.—*Iron*, a similar style, without temple.

600.—*Iron*, chased with five dragons in low relief.

601.—*Iron*, thick, pierced with scrolls, dragon and temple style, touched with *nunomé*. [PLATE XXVI.]

602.—*Iron*, two dragons, character and *tama*, very little undercutting. early XIX.

603.—*Iron*, two dragons and characters, thick, no undercutting, gilt rim. XVIII.

604.—*Iron*, chased in low relief with *Hōwō* and *paulownia*, monkeys, deer, pine tree, &c. XVIII.-XIX.

605.—*Iron*, with numerous small holes, conventional dragons in gold *nunomé*, not undercut. XIX.

606.—*Iron*, small, dragon and *tama*, same style of round perforations, little undercutting. XIX.

607.—*Iron*, thinrinceaux, beaded edge, scanty undercutting, Dragon's palace on left, *seppa dai* chased in waves in *mokko* frame, Dragon and *shachihoko*, gold *nunomé* all over except on scrolls. *Ex Hawkshaw Colln.* XIX. [PLATE XXVI.]

608.—*Iron*, circular, with rounded rim, inlaid in patches with gold *nunomé*, conventional scroll pattern, undercut with four movable *tama* in floral housings, *nunomé* gilt. *Ex Hawkshaw Colln.* XVIII. [PLATE XXVI.]

609.—*Iron*, almost square, greatly stylised dragons, traces of silver *nunomé* all over. XVIII.

610.—*Iron*, solid, chased in relief with a sort of tapir in a lobed rim, silver *nunomé*, and with five characters also in relief, gold *nunomé*; *Takaramono* and clouds in low relief *nunomé*.

611.—*Iron*, chased in relief with a dragon and tiger, bamboo and plum, *nunomé*, and at the back with two stylised *Tensho* characters and housings for pearl or enamel.

612.—*Iron*, chased in low relief with two dragons, gilt *nunomé*, on one side, and a *Tensho* character on back, the border silver *nunomé*, boar's eyes at corners. Nagasaki work in Chinese style, late XVIII.

613.—*Iron*, convex, with tapered edge, decorated with beads, solid, the outer part chased with two dragons and *tama* in low relief. Chinese style, XVI.-XVII. [PLATE XIII.]

614.—*Iron*, circular, chrysanthemum entwined in undercut pattern, the calix of each flower gilt on *nunomé*. *Ex Hawkshaw Colln.* XIX.

615.—*Iron*, entwined clematis and passiflora in undercut work, the edge chased and perforated. *Ex Hawkshaw Colln.* XVIII.

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616.—*Iron*, circular, with round rim, divided into twelve segments each containing one of the Zodiacal animals. XVIII.

617.—*Sentoku*, chased with entwined tendrils in four panels. *Ex Huish Colln.*

618.—*Iron*, circular, a medley of *reishi fungii* and scrolls, not undercut. early XIX.

619.—*Iron*, *mokko* shape, enclosing thin scrolls, with peonies in cartouches at top and bottom of *seppa dai*, and at the sides interlaced strip forming lozenges symmetrically grouped, gold *nunomé* on all relief, very large specimen. *Ex Hawkshaw Colln.* XVII. [PLATE XXVII.]

620.—*Iron*, pair, *mokko*, with mask heads and rough piercing.

620A.—*Iron*, two dragons on the round, serrated edge.

621.—*O Kozuka*, *iron*, Namban style with two dragons amongst *Karakusa* scrolls. [PLATE XXVII.]

622.—*K.*, *iron*, Namban style, the plate fitted in a silver frame which does not belong to it (Yujo *saku* Mitsutaka ! !).

See also another *kōzuka* with *Namban ita* Number 681.

HIZEN.

The Mitsuhiro family of Yagami in Hizen specialized in designs of the Hundred monkeys, Hundred horses, "Hundred anything" class, often very minutely and finely chased, the work of the first dating from the middle to the end of the Eighteenth Century, but that of the second Mitsuhiro being the more delicate of the two. That style was also followed by one Taira Hatori Yoshitsugu of Nagasaki, a specimen of whose work in my possession dates from 1756. Although less involved groups of animals had been made at a much earlier date, these three workers brought the style to an analytical perfection of technique quite peculiar to them, and the dated piece is mentioned above because some writers have placed Mitsuhiro I. circa 1800, whereas the probability is that he worked circa 1750-1770.

623.—*Iron*, the Hundred monkeys, chased in the round. Signed: Mitsuhiro of Yagami Hizen. [PLATE XXVII.]

624.—*Iron*, the hundred monkeys in a circular rim. XVIII.-XIX.

625.—*Iron*, the hundred monkeys. XIX.

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HIRADO.

One Hirado craftsman, *Kunishigé*, specialized in a style which, according to the Japanese purists, should be called Namban because it derived its decoration from the foreign Barbarians. His work, chiefly in brass, is more or less deeply chased with dragons, waves, sometimes flowers, and punched with a jumble of European characters.

In his *fuchi-kashira* he adopted heraldic designs of bird *affrontés* with crowns, &c., often worked in champlevé enamel. European characters were used before Kunishigé by some of the Umetada for instance, and in some *tsuba* of *Oda Nobunaga* period, one of which is recorded as bearing the "name of the War God in European characters," probably identical with the *Herakles tsuba* in the Terauchi collection, which a Japanese critic presents as the prototype of the "Namban-cum-Christian style."

626.—Pair, *sentoku*, *mokko* shape, chased in low relief with three dragons and clouds in low relief, the edge decorated with European characters. Signed: Hirado no Jiu Kunishigé Seisu. [PLATE XXVII.]

627.—*F.K.*, pair, *sentoku*, roughly chased, with dragons in relief on imbricated waves; all chisel strokes are visible in the waves and writing, being the work of a trembling, feeble, unskilled or old hand. Signed: Kunishigé of Hirado.

628.—*K.*, *sentoku*, chased in the shape of a closed knife, "betel cutter," with dragon and *karashishi* at the ends. Signed: Kunishigé of Hirado. late XVII. [PLATE XXVIII.]

629.—*Sentoku*, *mokko* shape, deeply chased with Chinese trumpet, cap, roll, &c., peony scrolls on the other side, touched with enamel. Hirado Shiiré, XVIII-XIX. [PLATE XXVII.]

630.—*Copper*, with raised rim, edge chased with a scroll of gourd vine, both faces punched in imitation of a closely woven reed curtain or matting, decorated with sprays of *hydrangea* in *shakudō*, with gilt leaves and silvered flowers. *Ex Hawkshaw Colln.* late XVIII.

631.—*Iron*, rounded oblong, raised edge, rim chased with dragons in four sunk panels in Hirado style, no undercutting. *Ex Hawkshaw Colln.* XIX.

JAKUSHI.

The originator of that style was a harbour official of Nagasaki, who painted landscapes in Chinese style during his leisure time, and who learnt from foreigners the art of etching metal in relief by means of acids. His work combined the Chinese landscape, etched ground, minute figure

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inlay and gold *nunomé*, inlaid in a closely cross-hatched ground; it was highly appreciated in his days, and was copied by several generations of followers in Nagasaki and a host of imitators there and elsewhere.

632.—*Iron*, etched and chased with a Chinese landscape, touched with *nunomé zōgan*. Signed: Jakushi. late XVIII. [PLATE VI.]

633.—*Iron*, a dragon and waves almost in the round, the web covered with gold *nunomé kirikané*. Signed: Jakushi. early XIX.

634.—*Iron*, small, chased in relief with a dragon and clouds, gold *nunomé* in *nashiji* technique. Signed: Kiyosanjin Jakushi. mid. XIX.

635.—*Iron*, a *Hōwō* bird, in *marubori*, chased all over and inlaid all over with gold *nunomé* (feathers in lines, bill cross-hatched). Signed: Jakushi. *Ex Hawkshaw Colln.* late XVIII.

636.—*Iron*, a pair, each chased with a dragon passing through clouds. Signed: Fuunshi, Kiyosanjin Jakushi.

637.—*F.K.*, *iron*, chased in relief with a dragon in clouds on each piece, the frames gilt. Signed: Kiyosanjin Jakushi.

638.—*Iron*, *mokko*, chased with a tiger and bamboo on one side, a dragon and wave on the other, in low relief, gold *nunomé*. Jakushi-Kumagai style, mid. XIX.

639.—*K.*, *iron*, chased in very high relief with an eagle in flight, the body and feathers touched with silver and gold *nunomé*. XVII.-XVIII. [PLATE VI.]

640.—*K.*, *iron*, chased on etched ground with two crows on a dead tree; sun and clouds in gold *nunomé*. Jakushi-Kumagai, XVIII.

641.—*K.*, *iron*, chased in low relief with waves and maple leaves, rubbed respectively with silver and gold *nunomé*. Kumagai style, early XIX.

642.—*Iron*, octagonal, chased and etched, leaving conventional *shishi* and peony in relief, touched with gold and silver *nunomé*; clouds at back, same technique. Nagasaki work, XVII.-XVIII. [PLATE VI.]

643.—*Iron*, chased in relief with *Takaramono* on one side, and the story of Kioyu and Sofu on the other, diaper ground. Nagasaki work, XVIII.

644.—*Iron*, concave, inlaid with *karahana* and dragons, silver *nunomé*. Nagasaki work.

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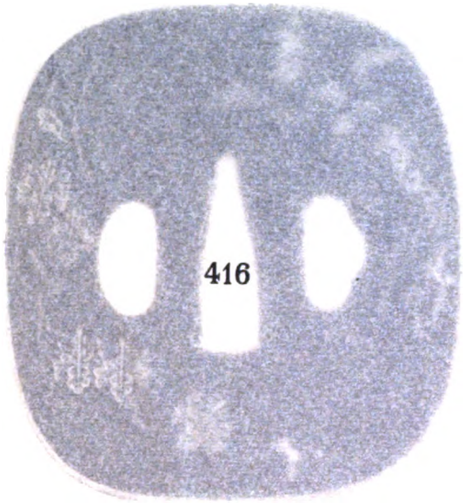

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XXI. GOTO.

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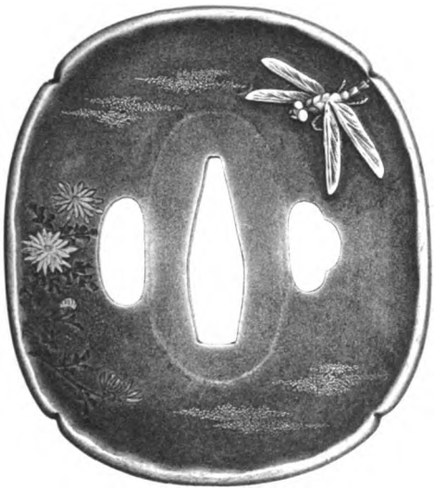

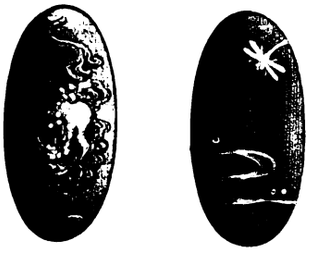

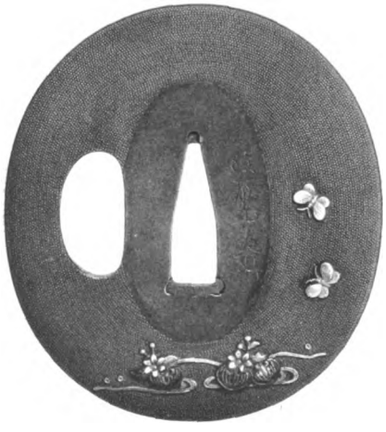

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THE SHINGEN.

There are four types of Shingen *tsuba* :—

(*a*). Solid iron inlaid with a centipede of iron, copper and brass wire, called MUKADE.

(*b*). Perforated iron, old *tsuba* usually of chrysanthemoïd design covered with copper or brass wire, of which in the early Nineteenth Century specimens were made weighing up to a pound.

(*c*). Solid iron covered with a pattern of braided copper and brass wire.

(*d*). Mat pattern usually with an iron centre.

The name generally adopted for the last three types is that of Takeda Shingen who is said to have had a fancy for that work. The *tsuba* illustrated as having been his property do not quite support that statement, but *tsuba* with the centipede design (*Mukadé*) emblematic of the God of War are found in Miochin and Umetada work, described as being "To the taste of Takeda Shingen." It may be that confusion occurred and that all *Mukadé* and wire woven *tsuba* became lumped indiscriminately under the same name.

645.—*Iron*, circular, chased with wood grain rim and three rats in relief, the *namako* shaped spaces fitted with *Mukadé* wire work. [PLATE XXVII.]

646.—Octagonal, covered with brass wire and copper rope, the basis an old sixteen-ray *tsuba*. [PLATE XXVII.]

647.—*Shingen*, mat pattern, entirely woven in brass.

Ex Hawkshaw Colln. XVIII. [PLATE XXVII.]

KAGA.

Kanazawa in Kaga was a centre of fine metal work during the whole of the Tokugawa period. At first the inlayers of Fushimi following the Daimyo Maeda went to Kanazawa, then some of the Gotō masters proceeded from Kyoto for short periods to work for the Daimyo, so that their influence was strongly impressed upon Kaga work, and in a book published some years ago dealing with the Maeda family, the only illustrations of sword fittings were *kozuka*, *kōgai* and *menuki* made in Kaga by various Gotō masters. It will therefore be readily understood that two techniques prevailed in Kaga: *hirazōgan*, and *Takabori* on *nanako* ground. The first derived from the Yoshirō and Nagayoshi workers, followed especially in silver by stirrup makers is the characteristic Kaga style, of refined technique and finish, the designs usually outlined and completed by engraving (on the *kozuka* especially, the back of which is almost always engraved in true Kaga work, and of a shape different from that of the Umetada and Murakami *hirazōgan*) The style of engraving called *katakiri* is also represented amongst certain Kaga schools such as the later

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Kuwamura craftsmen. The schools of Kaga were numerous, early in the Seventeenth Century Gotō Kenjō's pupil, Ujiiyé Gondayu, founded the Katsuki, another of Kenjō's pupils started the Kuwamura group, a pupil of Takujō initiated the Kuninaga school, and Yoshihisa, pupil of Yenjō, began the Mizuno family in Genroku period. Five or six groups of less importance could be mentioned, besides a large number of independent workers. From Kaga came many of the brass inlays in flat, *hirazōgan* style, classified nowadays under the name Kaga-Yoshirō, and it is said that Gomoku Zogan, *i.e.* dirt inlay or *fukiyosé*, of which No. 149 is an example was also fashionable in Kaga at some remote period. It is probable that such pieces bearing small crests were made in this same province of Kaga.

648.—*Shibuichi*, engraved in *intaglio relievato* with the priest Chodensu brush in hand surrounded by a cloud in which appears a dragon. Signed: Kuwamura Katsuhisa. [PLATE LIX.]

649.—*Shibuichi*, *ishimé*, inlaid in relief with grasses, *shakudō*, and a crescent moon, gold. Signed: Mitsuharu of Kaga.

650.—*Shakudō*, *mokko*, inlaid all over with a pattern of gold *rinzu* and another of copper and gold *shippō* diaper. late XVIII. [PLATE XXVIII.]

651.—*Shibuichi*, inlaid with brocade pattern and diapers in lines of gold, copper, *shakudō*, silver *hirazōgan*. early XIX. [PLATE XXVIII.]

652.—*Shakudō*, *mokko*, bi-concave, inlaid with a praying mantis, gold *hirazōgan*.

653.—*Shakudō*, inlaid with five insects in gold *hirazōgan*: crickets, praying mantis, grasshopper, in the style of Takagawara Ujitsugu. [PLATE XVIII.]

654.—*Shibuichi*, dark, circular, polished surface, inlaid in *hirazōgan* with a huge wave (silver) finished in *kebori*, above which fly a host of *chidori*, inlaid in silver, gold, &c.
Ex Hawkshaw Colln. XIX. [PLATE XXVIII.]

655.—*Shibuichi*, worked in radiating *godroons*, inlaid all over in gold wire inlay with a Key pattern (*rinzu*) in *hirazōgan*, and with crests of five buds *paulownia* and stylised *kiku* in copper, gold and silver. *Ex Hawkshaw Colln.* XIX. [PLATE XXVIII.]

656.—*Shakudō*, circular, with round wire-like rim enclosing a *tsuzumi* (hand drum) decorated with a *rinzu* pattern in gold wire (Kaga style), the cords of which form the *riōhitsu*; six projections in the shape of half *ume* flowers equally spaced inside the rim, each perforated with a small hole.
Ex Hawkshaw Colln. XIX.

657.—*K.*, *shakudō*, inlaid in silver and gold with the *Yatsuhashi* and iris, poem inlaid gold on back: *Haru baru kinu matsutabi tano shizo omo*, ("We enjoy this place because we have come from afar.") *Ex Huish Colln.*

658.—*K.*, *shibuichi*, inlaid with a composite plant, *fuki*, in gold and *shakudō*; engraved at back with well, bucket, pole and bird. [PLATE XXIX.]

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659.—*K.*, *iron*, backed with brass, inlaid in *hirazōgan* with a man carrying a woman on his back. XVII.-XVIII.

660.—*K.*, dark *shibuichi*, inlaid in *hirazōgan* with a damaged *Shoji*, *Fusuma* and an *eboshi*, *hirazōgan* silver, copper, *shakudō* and gold. [PLATE XXVIII.]

661.—*K.*, *iron*, inlaid in *hirazōgan* with the pine tree of Takasago and needles, brass, and two rakes, silver; back, brass. XVII.-XVIII.

662.—*K.*, dark *shibuichi*, inlaid with a flower basket containing a peony and two sprays of *yamabuki*; at back paddy fields engraved. [PLATE XXIX.]

663.—*K.*, *shakudō*, inlaid with a man fishing under a pine tree, thick gold, with *kebori* surface work. [PLATE XXIX.]

664.—*K.*, *shakudō*, inlaid with vine, butterflies and squirrel, gold of two colours and silver.

665.—*K.*, *shakudō*, inlaid with vine in gold and silver similar to above, boat on waves, *kebori* on back. *Ex Huish Colln.* [PLATE XXIX.]

666.—*K.*, *shakudō*, inlaid with a vine, butterflies and grasshopper in gold of two colours; narcissus engraved on back.

667.—*K.*, *shakudō*, inlaid with three horses, gold of two colours, amongst grasses. XIX. [PLATE XXIX.]

668.—*K.*, *shakudō*, inlaid with three *mitsu aoi* crests, gold. [PLATE XXIX.]

669.—*K.*, *shakudō*, inlaid in relief with gold wire in design of broken wheel and *shinobugusa*. [PLATE XXIX.]

670.—*K.*, *shakudō*, inlaid in gold and silver with the *Takaramono*, engraved on *shibuichi* back with two *karashishi*. [PLATE XXIX.]

671.—*K.*, *shakudō*, inlaid with a white heron standing on a weeping willow, and a kingfisher on a rock; *shibuichi* back engraved with two houses and a boatman on a lake. [PLATE XXIX.]

672.—*K.*, *shibuichi*, inlaid with *shochikubai* in *shakudō*, silver and gold, engraved at back with a lake-side shrine and a boat in the rain.

673.—*K.*, dark *shibuichi*, *nanako*, inlaid with Hannya mask and T stick, *iroyé* work, inlaid at back with a landscape, gold and copper *hirazōgan*.

674.—*K.*, *iron*, inlaid with a man, armed with a spear, running after a fox disguised in a cloak; *copper* back, engraved with the appropriate sheaf of rice, and shower of rain blowing maple leaves.

675.—*K.*, dark *shibuichi*, inlaid with a design in Korin style of three boats and a pine tree, *hirazōgan* of *shibuichi*, copper and silver. [PLATE XXVII.]

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676.—*K.*, *shibuichi*, five men towing a boat, *hirazōgan* of *shakudō*, silver and gold. XVIII. [PLATE XXIX.]

677.—*K.*, *shibuichi*, the Heavenly Weaver, *hirazōgan* of silver and *shakudō*, over gold line, clouds *katakiri*. XVIII.

678.—*K.*, darker metal, identical treatment, less worn. [PLATE XXIX.]

679.—*K.*, *shibuichi*, inlaid in copper, *shakudō*, silver and gold, the Heavenly Weaver, Shokujo (Tanabata) in the clouds, engraved at back with clouds and reels. XIX. [PLATE XXIX.]

680.—*K.*, similar design, but in *shakudō*, silver and gold inlay only. XVIII.

681.—*K.*, *iron*, *Namban* plate, dragon holding a *tama*, fitted in copper frame, with *mokumé* and *ishimatsu* ends, inlaid with rebus signature at back. Fuji. [PLATE LXXVII.]

682.—*K.*, *shibuichi*, inlaid with a fisherman punting his boat under a bridge. XIX.

683.—*K.*, *shibuichi*, inlaid at butt with a clam shell in high relief, on whose "breath" appears a *samurai* and a *Joro*, *saké* bottle and cup, &c., *hirazōgan* of copper, *shakudō* and gold. *Ex Huish Colln.* early XIX. [PLATE XXXI.]

684.—*K.*, *copper*, *nanako*, inlaid with a cat, asleep, amongst fallen cherry blossoms, in the moonlight; at the back, cherry tree engraved, in *shakudō*. XIX.

685.—*K.*, *shibuichi*, decorated with a woman, richly dressed, her garments inlaid in various metals, the face and hands silver, cleaning the ear of a Daruma, much taller than her, carved in *katakiri* with gold eyes. Signed with *Kakihan* in Goto style only. early XIX. [PLATE LVIX.]

686.—*Kōgai*, *shakudō*, inlaid with eight fan papers in silver, gold and *shibuichi*, engraved with designs in *kebori*. early XIX. [PLATE XXIX.]

687.—*Wari kōgai*, *shibuichi*, inlaid in *hirazōgan* with crests in silver and gold of two colours: Sakai, Tokugawa (*kiri*), Mizuno (*omodaka*), Ichihashi (?), Mori (*Saihi Yahazu*), Inagaki (*myoga*) and one not identified.

688.—*F.K.*, *mi-parti shibuichi* and copper, inlaid with brocade design in silver, copper, gold *shakudō*, wires *hirazōgan*. early XIX.

689.—*F.K.*, *shakudō*, *Kaga* inlay of gold *rinzu*, Key border, gold at edge. XIX. [PLATE XXVII.

690.—*Soritsuno* and *kurikata*, *shakudō*, inlaid with *nishikiye* diaper. *Ex Hawkshaw Colln.* XIX.

691.—*K.*, *shakudō*, inlaid with butterfly, dragon-fly, grasshopper, locust and another insect, gold. [PLATE XXIX.]

692.—*K.*, *shakudō*, inlaid with a grasshopper, butterfly and aster, gold, silver, copper. [PLATE XXIX.]

692A.—*K.*, *copper*, inlaid with drying nets (gold or *shakudō*) and two *chidori*, *shakudō* and silver; *shakudō* frame. [PLATE XXIX.]

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355 345 410 313 343 398 397 395

346 399

396 316

2590 3882 344 341 412 394 340 407

XXII. ICHIJO SCHOOL.

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[illegible] silver and gold.

XVIII. [PLATE XXIX.]

[illegible] *shakudō*, over gold line,

XVIII.

[PLATE XXIX.]

[illegible] Ver, shokujo [illegible] 410 313 343 398 397 395 395

[illegible] XIX. [PLATE XXIX.]

[illegible] only. XVIII.

[illegible] copper frame, with *mokumé*

[PLATE LXXVII.]

[illegible] boat under a bridge. XIX.

[illegible] high [illegible] on whose "breath" appears

[illegible] of copper, *shakudō* and gold.

Ex Hasegawa collection early XIX. [PLATE XXXI.]

[illegible] shop, amongst [illegible] cherry blossoms, in the

[illegible] 346 XIX.

[illegible] inlaid in various

[illegible] 399

[illegible] ear of a [illegible] [illegible] her, carved in

[illegible] in Gold [illegible] 398 XIX. [PLATE LVIX.] 316

[illegible] eight fan [illegible] and *shibuichi*, engraved

early XIX. [PLATE XXIX.]

[illegible] inlaid in *hi*[illegible] [illegible] silver and gold of two colours:

[illegible] *Yubaru*, [illegible] *tsuyoshi* and

[illegible] brocade design in silver, copper, gold

early XIX.

[illegible] edge XIX [PLATE XXVII.

[illegible] Copper. *Ex Hachiman Collection.* XIX.

[illegible] 2590 [illegible] 3882 [illegible] 344 [illegible] 341 412 394 340 407

[PLATE XXIX.]

[illegible] water, gold, silver, copper.

[PLATE XXIX.]

[illegible] and two *shibuichi*, *shakudō* and

[PLATE XXIX.]

XXII. ICHIJO SCHOOL.

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AWA AND KENJO.

From Kaga to Awa is a big jump across half Japan, and over the inland sea into Shikoku, hardly justified as a sequence in classification if one considers merely the technique of the Awa and Kenjō styles, both of which are chiefly inlays in *nunomé* instead of true *hirazōgan* or *horikomi zōgan*. But it must be remembered that true inlay was also made in Awa by Masanobu and others, and moreover there is a certain similarity of style in the designs of Awa and Kaga *tsuba*. The original work of Masanobu consisted in the Eight views of Awa, but the range of designs became far more extensive even during his lifetime. Awa *tsuba* in Sentoku are not very common, and must be discriminated from Higo work to which they bear a certain resemblance.

The part played by the Shoami in forming the Awa style cannot be discussed here, but there is no doubt that Masanobu and his followers introduced into Awa the style prevalent in Kyoto and Osaka. Thus Kenjo *tsuba* came into fashion amongst Awa workers although their place of origin was Kyoto, where a certain craftsman, Jiuichiya, first made them to be given as presents by petty officials going from Kyoto to Yedo. It is recorded that the demand was great, and that he made such *tsuba* for thirty to forty years, the style being followed by his descendants (the last one of which still works as a bronze maker) up to Meiji XV. (1882).

693.—*Sentoku*, decorated with seven fan designs in Kanō style on either side, *katakiri*, some gilt, dragons, *karashishi*, peonies, Chinese stories, Hotei, Shumoshiku, &c., &c.
XVIII. [PLATE XXX.]

693A.—*Sentoku*, almost square, inlaid in gold *nunomé* with a net pattern in hexagonal mesh.
XVIII. [PLATE XXX.]

694.—*Iron*, inlaid in gold *nunomé* with three *Hōwō* and cherry blossoms.
late XVIII. [PLATE XXX.]

695.—*Iron*, thick circular rim, inlaid in *hirazōgan* and *nunomé* with *karahana* and *karakusa*, copper and silver. XVII.-XVIII. [PLATE XXVIII.]

696.—*Iron*, circular, inlaid in gold *nunomé* with a *Hōwō* and stylised *paulownia*, *Takaramono* at back. late XVIII.—early XIX. [PLATE XXX.]

697.—*Iron*, large *mokko* shape, with two fans in *marubori*, gold *nunomé zōgan*, the perforations plugged with *shakudō*. late XVIII. [PLATE XXX.]

698.—*Iron*, *tachi* shape, inlaid in gold *nunome* of two colours with *Hōwō* and *paulownia*.
late XVIII.—early XIX. [PLATE XXX.]

699.—*Iron*, two *warabi* fronds curled together forming the outline, covered with *karakusa*, gold *nunomé*. XIX. [PLATE XXX.]

700.—*Iron*, circular, rim enclosing eight fans decorated in gold *nunomé* with diapers, dragon, *Hōwō*, carp, tiger, &c. XIX.

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729.—*K.*, engraved with a fishing village, the nets drying on the shore, two fishermen in boats and two ducks. Signed: Masamori. XVIII.

730.—*K.*, *shibuichi*, inlaid in *hirazōgan* with lespedeza, a stream and the moon, and in relief with a deer, copper and gold, delicately chased in the style of Shummei Hogen; Goto back. Signed: on the edge: Hosono Sozaemon (forgery). *Ex Huish Colln.* XIX. [PLATE XXXI.]

731.—*K.*, *shibuichi*, engraved in *kebori* with the rats' wedding. Inscribed on the edge: *Hana no To ni atsumuté kore wo horu*, and signed: Moriharu, at the age of 78. *Ex Huish Colln.*

732.—*F.K.*, dark *shibuichi*, *nanako*, inlaid in relief with wild geese in flight above paddy fields, *iroyé* work. Signed: Hosono Sozaemon Masamori (forgery).

733.—*F.K.*, *shibuichi*, minutely inlaid and *F.* engraved with views of Omi, on lake Biwa: Katada and Karasaki; *K.* with teahouse by moonlight. Signed: Hosono Sozaemon Masamori.

734.—*F.K.*, *shibuichi*, autumn scene, *kebori* and *iroyé hirazōgan:* a nobleman standing by a lespedeza bush looking at the reflection of the moon in a sinuous stream. Signed: Hosono Sozaemon Masamori. (Hagi no Tamagawa). XVIII.

735.—Odd *Fuchi* with Fuji *hirazōgan* of silver, and clouds in gold, dots *togidashi*, the pine trees *shakudō*. Signed: Hosono Sozaemon Masamori. XVIII.-XIX. [PLATE XIX.]

MURAKAMI.

The founder, Jochiku, worked circa 1770; at first he was a stirrup inlayer but he developed a style of inlay derived from that of Kaga; he was one of the first to use *sumi zōgan* of *shakudō* on a lighter metal, and to inlay mother-of-pearl on the wings of butterflies, a style peculiarly his own followed by his family, some of whose members were women. The family is well represented here by almost all its members including an independent craftsman Masanori.

736.—*Iron*, chased as a rock face, with stream at back, and from which emerges a tiger, in high relief gold *numoné*. Signed: Jochiku at the age of 63, seal at back. (*Similar piece in Furukawa Colln.*)

737.—*Iron*, chased with an overhanging rock half disclosing a lake on which two Chinese pass in a boat; at back crane in flight above rocks and lake. Signed: Jochiku.

738.—*Shakudo*, inlaid in relief with a large butterfly, two smaller ones and a dragon-fly, *iroyé* work. Signed: Jochiku.

739.—*Iron*, inlaid with a dragon-fly and chased with another both in high relief. Signed: Jochiku.

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439	352	324	363	367	515	
337	372	323	366	514	2605	

331	330
325	329
437	354
438	314
459	310
466	361
474	382
1952	476
490	492

XXIII. GOTO.

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[illegible] drying on the shore, two fishermen in [illegible]

XVIII.

[illegible] a stream and the moon, and in relief [illegible] Heaven. Goto back. Signed: [illegible]

439 [illegible] Plate XXXI. 352 [illegible] Gotō. 324 363 367 515

[illegible] Inscribed on the edge: *Hana* [illegible] 78 *Ex Hush Collin.*

387 372 323 366 514 2605

[illegible] flight above paddy [illegible]

[illegible] of Omi on lake Biwa: [illegible] Sozaemon Masamori

[illegible] a fisherman standing by a [illegible] Signed: Hosono Sozaemon

XVIII.

[illegible] in gold, dots [illegible] *shi*, the pine trees [illegible]

XVIII-XIX. [Plate XIX.]

329 325

MURAK[illegible]

354 437

[illegible] founder, Jōraku worked circa 1770 [illegible] first he was a stirrup inlayer but he developed [illegible] derived from that of K[illegible] [illegible] one of the first to use [illegible] *zōgan* of *shakudō* [illegible] on the wings of butterflies, a style peculiarly [illegible] members were [illegible] men. The family is well [illegible] in M[illegible]ri.

314 438 459

310

[illegible] from which emerges a tiger, [illegible] (*Similar piece in*

361 466

[illegible] an overl[illegible] [illegible] on which two Chinese [illegible] frame in flight [illegible]

382 474

[illegible] inlaid in re[illegible] [illegible] large butter[illegible] [illegible] ones and a dragonfly, [illegible] Jōraku.

476 1952

[illegible] and chased with another [illegible] in high relief. Signed: Jōraku

490 492

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740.—*K.*, *shakudō*, inlaid in gold *hirazōgan* with a clump of wild *Dianthus*. Signed: Jochiku. [PLATE XXXI.]

741.—*Iron*, large *kozuka*, inlaid in high relief with an *isé ebi*, copper, a branch of bamboo, and two shells, mother-of-pearl, irregular hole at butt; the back engraved with a seashore. Signed: Jochiku.

742.—*K.*, *shibuichi*, *ishimé*, inlaid in high relief with a *ray*, two other fishes and four shells. Signed: Jochiku. late XVIII.

743.—*F.K.*, *shakudō*, *nanako*, covered with a profusion of shells inlaid in relief in various metals. Signed: Jochiku. [PLATE XXXII.]

744.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with a *Yamabushi's Oi*, large pilgrim's hat, staff, and *tsuta* creeper, copper and gold. Signed: Jochiku. XIX.

745.—*F.K.*, *shakudō*, inlaid in Kaga style with a begonia on each piece, gold *hirazōgan* with copper flowers. Signed: Jochiku. [PLATE XXXII.]

746.—*F.K.*, very dark *shibuichi*, inlaid with *kuzu* leaves, and in the *fuchi* seven rows, *hirazōgan* of *shakudō* with gold lines. Signed: Jochiku. [PLATE XXXI.]

747.—*F.K.*, *shakudō*, minutely inlaid on *nanako* ground with a measure of peas for the *oni yarai*, and the holly leaf and sardine head charm. Signed: Yukokuken Jochiku. [PLATE XXXII.]

748.—*F.K.*, *shakudō*, *ishimé*, chased with a dragon-fly on each piece, details inlaid gold. Seal inlaid on side: Jochiku. [PLATE XXXII.]

749.—*K.*, *shibuichi*, *ishimé*, inlaid with a butterfly on *K.* and two on *F.*, *shakudō* and gold. Signed: Jochiku. [PLATE XXXII.]

750.—*F.K.*, *shakudō*, *ishimé*, inlaid with two dragon-flies on *K.* and three on *fuchi*. Signed: Jochiku. [PLATE XXXII.]

751.—*F.K.*, *shakudō*, *ishimé*, chased and inlaid with two dragon-flies on *K.* and three on *fuchi*. Signed: Jochiku.

752.—*F.K.*, *shakudō*, *nanako*, same design but broader treatment with gold on heads and legs only. Signed: Jochiku, in square characters.

753.—*F.K.*, *copper*, chased in relief with the tail feathers of a *Hōwō* bird, inlaid gold and pearl. Signed: Jochiku (square characters). [PLATE XXXII.]

754.—*F.K.*, *shakudō*, *ishimé*, large butterfly on each piece and chrysanthemum on *F.*, gold and *shibuichi*. Signed: Jochiku. [PLATE XXXII.]

755.—*F.K.*, *shakudō*, *ishimé*, inlaid with a golden butterfly on *K.* and chased with another, with mother-of-pearl eyes, on *fuchi*. Signed: Jochiku.

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756.—*F.K.*, *shakudō*, *ishimé*, inlaid in high relief with a golden dragon-fly on each piece, river engraved. Signed: Jochiku.

757.—*F.K.*, *shakudō*, *nanako*, inlaid with fishes in relief in the style of Suzuki Kwanji. Signed: Jochiku. [PLATE XXXII.]

758.—*F.K.*, *shakudō*, *ishimé*, inlaid with a butterfly on each piece, the *eyes* mother-of-pearl. Signed: Jochiku. [PLATE XXXII.]

759.—*F.K.*, similar design and technique, the wings inlaid copper and gold. Unsigned.

760.—*F.K.*, *shibuichi*, inlaid in *hirazōgan togidashi* with a red sun setting amongst clouds of *shakudō* and gold *pointillé*; on *F.* a crow inlaid in high relief in flight above *pointillé* clouds, ships in harbour hidden by pine trees also *hirazōgan*. Signed: Jochu. [PLATE XXXII.]

761.—*F.K.*, *shibuichi*, inlaid in *hirazōgan* with gold chrysanthemum crests and three *Kotobuki* characters copper. Signed: Josen. [PLATE XXXII.]

762.—*F.K.*, *shakudō*, *ishimé*, inlaid with a butterfly on each piece, the *eyes* copper and gold on wings. Signed: Josui.

763.—*F.*, *sentoku*, *fuchi*, engraved with stream lines and *mō* grass. Signed: Josui.

764.—*Sentoku*, *kojiri* or *kurikata*, in the shape of a carp. [PLATE XXXII.]

765.—*F.K.*, *shibuichi*, inlaid in *shakudō hirazōgan* with a design of bamboo. Signed: Shoyei. [PLATE XXXI.]

766.—*F.K.*, *shakudō*, *ishimé*, chased in high relief with a wasp on each piece, veined with gold. Signed: Masanori. [PLATE XXXII.]

767.—*F.K.*, *shakudō*, *ishimé*, chased in high relief with a carp on each piece, touched with gold; *mō* grass inlaid gold in a *katakiri* stream. Signed: Masanori. [PLATE XXXII.]

768.—*F.K.*, *shakudō*, turned brown, inlaid with a gilt dragon-fly on each piece, *ishimé* ground. Signed: Masanori, but poorer work.

769.—*F.K.*, *shakudō*, *ishimé*, inlaid in high relief with a *namazu* on *K.*, the eyes gold, a mackerel and a flat fish on *K.* Signed: Masanori.

770.—*K.*, *shibuichi*, engraved in *katakiri* and inlaid in *hirazōgan* with a storm dragon; Fuji at back, *kebori* with silver inlay. XIX.

771.—*K.*, *shibuichi*, engraved with a dragon issuing from a cloud of *pointillé* work, details inlaid *iroyé hirazōgan*.

772.—*K.*, *shakudō*, *nanako*, chased in high relief with a dragon-fly and a butterfly, the wings veined with gold and copper *hirazōgan*.

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773.—*K.*, *shibuichi*, inlaid with long grass, *shakudō*, with gold panicles, and three butterflies, silver; lozenge diaper at back. [PLATE XXXI.]

774.—*K.*, *shibuichi*, inlaid with a *makimono* and a pair of weights tied together; engraved diaper at back.

775.—*K.*, *shakudō*, inlaid in gold and other metals with *gingko* leaves, ferns and chrysanthemum (perhaps UMETADA work). [PLATE XXXI.]

776.—*K.*, *shakudō*, inlaid with fans and fern, gold, *shibuichi*, copper; *shibuichi* back engraved with weeping willow.

777.—*K.*, *shibuichi*, inlaid with a pair of pheasants amongst small pines on rising ground, *hirazōgan* of gold and *shakudō*. [PLATE XXXI.]

778.—*K.*, *shakudō*, inlaid with a hawk on a stand, silver, the brocade cloth copper; *shiguré* back. *Ex Huish Colln.* [PLATE XXXI.]

779.—*K.*, *shibuichi*, inlaid with a crow on a pine tree in the moonlight, *shakudō*, gold and copper. [PLATE XXXI.]

780.—*K.*, *shibuichi*, inlaid with maple leaves and seeds, pine needles, and cherry petals, *hirazōgan* of copper, *shakudō*, gold and silver. [PLATE XXXI.]

781.—*F.K.*, *mokumé*, on copper, inlaid in *hirazōgan* with plum and pine tree design, gold lines. XVIII.

782.—*F.K.*, *shibuichi*, inlaid in *hirazōgan* with *hagi* (lespedeza), *shakudō* and copper. XVIII.-XIX. [PLATE XXXI.]

783.—*F.K.*, *shibuichi*, engraved, inlaid with a white and a red lily, copper, silver, *shakudō hirazōgan*.

784.—*F.K.*, *shakudō*, *ishimé*, dragon-fly in relief on each piece, details gold.

785.—*F.K.*, *shakudō*, *ishimé*, dragon-fly on each piece, gilt.

786.—*F.K.*, *copper*, each piece inlaid with a dragon-fly, *shakudō* and gold.

787.—*F.K.*, *shakudō*, *chirimen ishimé*, inlaid in relief with a gold peony on each piece, some leaves and rock mother-of-pearl.

788.—*F.K.*, *shakudō*, *chirimen ishimé*, inlaid with a red dragon-fly on each piece.

789.—*F.K.*, *shakudō*, *chirimen*, *ishimé*, inlaid with a fish on each piece. XIX.

790.—*F.K.*, *copper*, inlaid with a white heron amongst reeds, in a stream, *hirazōgan* of *shakudō*, silver and alloys.

791.—*F.K.*, *shakudō*, *ishimé*, inlaid with persimmon, the fruit mother-of-pearl. XIX.

792.—*Kurikata*, *silver*, inlaid in *hirazōgan* with a *Kitsune* dancer, for a puppet show. early XIX. [PLATE XIX.]

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CHOSHU.

Tsuba making in the province of Chōshū dates from remote antiquity; Nakai Mitsutsuné of Yamaguchi, in the neighbouring province of Suwo, is credited with the introduction of this craft [illegible], but, although there are very old Chōshū *tsuba* in existence, the great bulk of those which are found in or out of Japan are posterior to the Seventeenth Century. Indeed those made about 1750 and after have found in Europe a ready market, sometimes because of their delicate chasing, more often by reason of their smooth patina, the fine black of which has been greatly appreciated.

Eight families and a few offshoots or separate groups are responsible for the production of Chōshū *tsuba*; they are in chronological sequence: NAKAI; OKADA; OKAMOTO—one of whose members founded the TETSUGENDO family; KAWAJI, who introduced certain designs of plum and almond amongst the ready-made tsuba; KANEKO, with the FUJII and NAKAHARA branches; INOUYÉ; and YAMICHI. More than a hundred individual names could be given, either from the Japanese records or from actual specimens, nearly all of which preface to their names *Hagi no Jiu*, so that the name Hagi tsuba is a pretty common one applied to Chōshū work. Whether they all lived at Hagi, or took here there, or whether the name of the town famous for its craftsmen had become a "Trade" description in an age innocent of trade-mark legislation need not be discussed here.

It may be stated that, broadly speaking, there are three classical styles of Chōshū *tsuba*: [illegible] and [illegible] in many [illegible]; [illegible] and low relief specially in [illegible] of animals, dragons, birds, and landscapes of Southern Chinese style without inlay; and finally low relief chasing with inlay, [illegible] under the influence of the Umetada school.

Occasionally one finds occasionally pieces of late date inlaid with *takazōgan* showing the influence of the Shōzui school.

The Okada migrated to Yedo and, far distant as the Shogunal Capital is from Hagi, there was in the early Nineteenth Century a mingling of style and designs between the Chōshū and Shōzui schools.

793. *Iron, ishiné*, with lattice window in openwork and *tsuta* creeper in relief. Signed: Ōsan of Chōshū. XIX.

794.—*Iron*, rounded square, maple leaves and chrysanthemum in the round. Signed: Katataka of Chōshū.

795.—*Iron*, chased as a rolled *kakemono*, with dragon on one side, and landscape on the other, minute chasing in low relief. Signed: Katsumitsu of Hagi, Chōshū. XIX.

796.—*Iron*, circular, chased in relief with Gama Sennin and his frog. Signed: Inouyé Kiyotaka of Choyo Yashiki.

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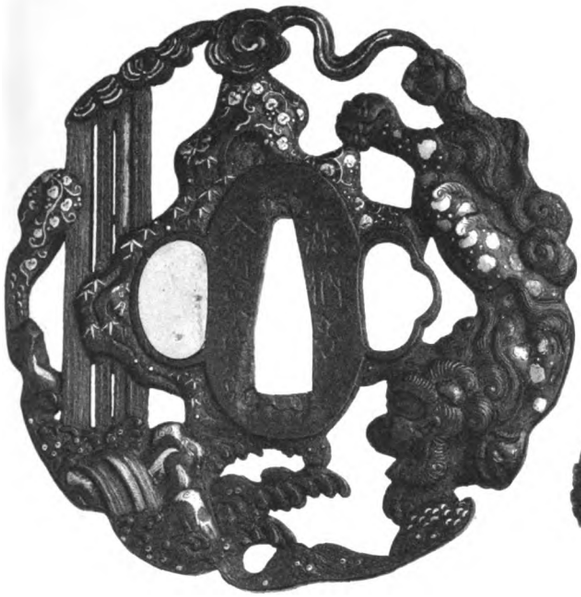

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797.—*Iron*, bamboo edge, and bamboo and sparrow chased in low relief. Signed: Kunitaka of Chōshu.

798.—*Iron*, chased in openwork as a bamboo branch twisted in a circle. Signed: Otaka Kwanchō (Hironaga).

799.—*Iron*, chased in the round as a chrysanthemum branch with leaves and flowers, Chōshū patina. Signed: Otaka Kwanchō (Hironaga). [PLATE XXXVI.]

800.—*Iron*, chased in the round as a bamboo twig twisted in a circle with the leaves inwards. Signed: Otaka Hironaga.

801.—*Iron*, two fan papers, in the round, one with bamboo the other with waves in relief. Signed: Masahisa [tomi] of Hagi, Chōshū. early XIX.

802.—*Iron*, chased in low relief with the boats design and geese in flight; at back Fuji and a *sampan*. Signed: Masakiyo Niudō of Hagi, Chōshū. XIX. [PLATE XXXVII.]

803—*Iron*, solid web with raised rim, chased in high relief with a *karashishi* on a rock from which issues a waterfall; peony at back growing behind a hollow rock. Signed: Masanori. *Ex Hawkshaw Colln.* XIX.

804.—*Iron*, pair, narrow rim enclosing a begonia plant chased in the round in openwork. Signed: Masasada of Chōshū. *Ex Hawkshaw Colln.* XIX.

805.—*Iron*, Kwanyu's halberd in the round. Signed: Masasada of Chōshū.

806.—*Iron*, chased in *marubori* with fire flies on a stream. Signed: Masatoshi of Hagi, Chōshū.

807.—*Sentoku*, chased in low relief with a Chinese scene, with highly conventionalized pine trees, man in boat, another going to a temple, flight of geese and bamboo grass inlaid in lines of gold *hirazōgan*. Signed: Kawaji Masatsugu of Hagi, Chōshū. [PLATE XXXVI.]

808.—*Iron*, two iris in the round. Signed: Masazane of Chōshū.

809.—*Iron*, large rounded square, chased in low relief with a Chinese landscape. Signed: Michikuni of Hagi, Chōshū.

810.—*Iron*, Chinese mountain landscape in low relief on both sides. Signed: Michikuni of Hagi, Chōshu.

811.—*Iron*, chased in high relief with a *karashishi* holding a peony in its mouth, and peony in bloom, waterfalls at back. Signed: Mitsutaka of Hagi, Chōshū. [PLATE XXXVII.]

812.—*Iron*, chased with monkeys hiding in a hollow rock hanging over a stream. Signed: Naomitsu of Hagi, Chōshū (Okamoto).

813.—*Iron*, large, oblong, chased in low relief with dragon-flies and *omodaka* (*sagittaria*). Signed: Iwahan Naoyuki. [PLATE XXXVII.]

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814.—*Iron*, pair, Chōshū style, a chrysanthemum flower and leaves, in the round. Signed: Naoyuki of Iwakuni. [PLATE XXXVI.]

815.—*Iron*, chased in high relief with three horses (2—1) on a mountain landscape with pine trees, &c. Signed: Nobuchika (Kané) of Chōshū (in *sosho*).

816.—*Iron*, chased in *marubori* with a praying mantis on leaves. Signed: Nobuhisa of Chōshū.

817.—*Iron*, chased in low relief with a *minogamé* amongst swirling waves dotted with gold, the carapace inlaid brass. Signed: Nobukiyo of Chōshū.

818.—*Iron*, an *aoi* leaf and a *sagittaria* leaf in the round. Signed: Nobukuni of Hagi, Chōshū.

819.—*Iron*, large *mokko* of clouds enclosing broad waves in openwork, charged with *chidori* in flight. Signed: Shigetsune of Chōshū. early XIX.

820.—*Iron*, chased in openwork with surface tooling with a maple tree and a *sudaré*, roped edge. Signed: Tadatoshi of Hagi, Chōshū. early XIX. [PLATE XXXIII.]

821.—*Iron*, three horses in low relief, with a background of mountains, tree in foreground, the foliage modelled with a *nanako tagané*. Signed: Takayuki of Chōhan. [PLATE XXXVI.]

822.—*Iron*, large, chased in relief with Itsukushima on one side and a salt burning scene on the other. Signed: Matsuda Takatsune of Hagi, Chōshū. *Cf.* Number 911.

823.—*Iron*, chased in high relief with a sea hawk over rocks and waves and inlaid with four *chidori*, in relief *shibuichi* and gold. Signed: Jocularly carved by Saki Tomobumi (Yubun), corrected by Tomonobu. [PLATE XXXIII.]

824.—*Iron*, chased in relief with a *suisen* and chrysanthemum on either side, *itozukashi* sawcut in one leaf, inlaid in relief with a red sparrow on the ground and another on a leaf watching a butterfly. Signed: Kawaji Gonnojo Tomokané (Chika) of Hagi, Chōshū. [PLATE XXXIV.]

825.—*Iron*, in the shape of a rope coiled in four loops. Signed: Kawaji Gonnojo Tomochika of Hagi, Chōshū (Tomokané).

826.—*Iron*, a bamboo in the round, the decayed leaves touched with gold *nunomé*. Signed: Yamichi Sakunoshin Tomohisa of Hagi, Chōshū. [PLATE XXXIII.]

827.—*Iron*, the usual group of *gingko*, maple and oak leaves, acorns and cones, touched with gold *nunomé*. Signed: Sakunoshin Tomohisa of Hagi, Chōshū.

828.—*Iron*, circular, the group of *gingko*, oak leaves and acorns. Signed: Sakunoshin Tomohisa of Hagi, Chōshū. XIX.

829.—*Iron*, a head of rice curled in a circle. Signed: Sakunoshin Tomohisa of Hagi, Chōshū.

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830.—*Iron*, the usual group of leaves, cones and acorns. Signed: Sakunoshin Tomohisa of Hagi, Chōshū.

831.—*Iron*, chased in bold relief with a castle amongst mountains on the shore of a lake, on which are four men in a boat, and houses on other shore. Signed: Tomohisa of Chōshū. [PLATE XXXIV.]

832.—*Iron*, Chinese lake and mountain landscape in relief. Signed: Tomohisa of Hagi, Chōshū.

833.—*Iron*, *mokko*, chased with two *karashishi* and peonies in low relief with gold *nunomé*. Signed: Tomohisa of Hagi, Chōshū.

834.—*Iron*, the usual group of *gingko*, acorn, leaves, &c., *marubori* with gold *nunomé*. Signed: Sakunoshin Tomohisa of Chōshū.

835.—*Iron*, chased in low relief with boat design with set sails. Signed: Tomohisa of Hagi, Chōshū. XIX. [PLATE XXXVII.]

836.—*Iron*, landscape of lake and rugged mountains in Chinese style. Signed: Tomohisa of Hagi, Chōshū.

837.—*Iron*, circular, with three arrow heads, two in relief with perforated heads, one in open-work, same design both sides. Signed: Tomohisa [tomi] of Chōshū.

838.—*Iron*, solid web, chased in relief with an old flowering plum tree in bloom, small bamboo at foot. Signed: Tomohisa of Hagi, Chōshū. *Ex Hawkshaw Colln.* late XVIII. or early XIX.

839.—*Iron*, two peltate leaves in the round, inlaid with gold wire spirals, *nunomé*. Signed: Tomokata of Chōshū.

840.—*Iron*, chased all over with cherry blossoms and leaves in low relief. Signed: Oka Tomokata of Chōshū. [PLATE XXXV.]

841.—*Iron*, chased in relief as a dragon in the clouds, part either side, soft round modelling. Signed: Tomokata of Chōhan. early XIX. [PLATE XXXV.]

842.—*Iron*, a leaf and stem of water *aoi*, with scrolls of gold *nunomé*. Signed: Tomokata of Chōshū.

843.—*Iron*, two *aoi* leaves, one partly eaten away, chased in the round. Signed: Tomokata of Chōshū.

844.—*Iron*, pair, each two peltate leaves of *Dokudami*, worm eaten, chased in the round, inlaid with gold wire scrolls on leaves and stems. Signed: Tomokata of Chōshū.

Ex Hawkshaw Colln. circa 1800

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845.—*Iron*, almost square, chased in low relief with a monkey trying to catch the reflection of the moon in the water, tree with *tsuta* creeper inlaid copper and brass. Signed: Tomokatsu of Hagi, Chōshū. XVIII.

846.—*Iron*, chased as a group of shells in the round. Signed: Yamichi Ippei Tomokiyo of Hagi, Chōshū. [PLATE XXXVI.]

847.—*Iron*, a dragon curled in a circle. Signed: Yamichi Ippei Tomokiyo. [PLATE IV.]

848.—*Iron*, *mokko* shape, an amas of shells chased in the round. Signed: Yamichi Ippei Tomokiyo of Hagi, Chōshū. *Ex Hawkshaw Colln.*

849.—*Iron*, chased in low relief with a hut near a pond, rice fields in the distance, on other side a man crossing a bridge. Signed: Tomokiyo of Hagi, Chōshū.

850.—*Sentoku*, chased in low relief with a *Hōwō* and *paulownia* on one side, and with a Chinese mountain landscape at the back, the rocks covered with fir trees overhanging a lake. Signed: Tomokuni of Hagi, Chōshū. [PLATE XXXV.]

851.—*Iron*, chased in the round as an orchid in bloom. Signed: Takehara Tomomasa of Chōshū. [PLATE XXXVI.]

852.—*Iron*, chased in the round in the shape of a basket filled with chrysanthemum. Signed: Tomomasa of Hagi, Chōshū. XIX. [PLATE XXXVI.]

853.—*Iron*, chased in low relief with two boats on one side, mountain above a lake on the other. Signed: Tomomasa of Hagi, Chōshū.

854.—*Iron*, oval, with slightly raised sharp edge, flat face, chased in low relief and inlaid with wild geese, river, rice field and reeds; moon in clouds. Signed in *sosho*: Tomomichi of Chōshū.

855.—*Iron*, partly perforated, swallows on waves. Signed: Tomomichi of Hagi, Chōshū. *Ex Hawkshaw Colln.* XIX.

856.—*Iron*, polished surface, a range of mountains in the distance, in very low relief, in the foreground three horses at the back and five on the face (the Eight Horses of Būwo) inlaid in high relief, *shakudō*, gold; and silver and copper ones with *shakudō* spots; *kebori* lines under belly and along the legs to emphasize the round. Signed: Kawaji Tomomichi of Hagi, Chōshū. *Illustrated in Hawkshaw Catalogue.* XIX.

858.—*Iron*, circular, *Hōwō* and *paulownia* in the round. Signed: Tomomitsu of Chōshū.

859.—*Iron*, rounded square, with edge inlaid in key pattern in gold; inlaid on the face in high relief with Kadori Miojin pressing a gourd against a *namazu* (the man, copper, the fish, *shakudō*) at the bottom of the water, amongst water weeds tossed by the current. On the back, an *asarum*, blown in the wind, forms the centre of a vortex in the water. The face signed: Nakai (Zensuké) of Hagi Nagato; the back: Go Tomonobu. *Ex Hawkshaw Colln.* end XVIII. [PLATE XXXIII.]

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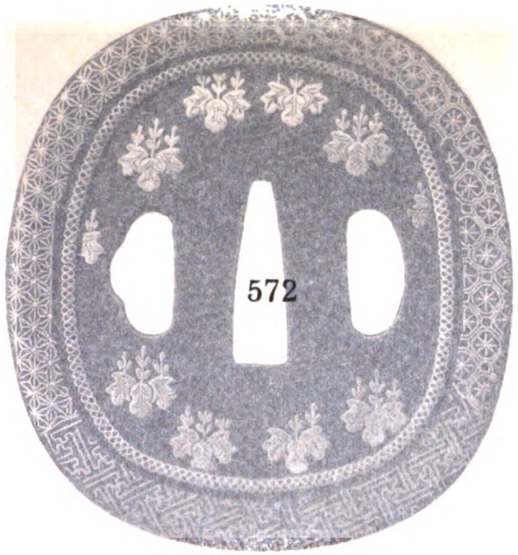

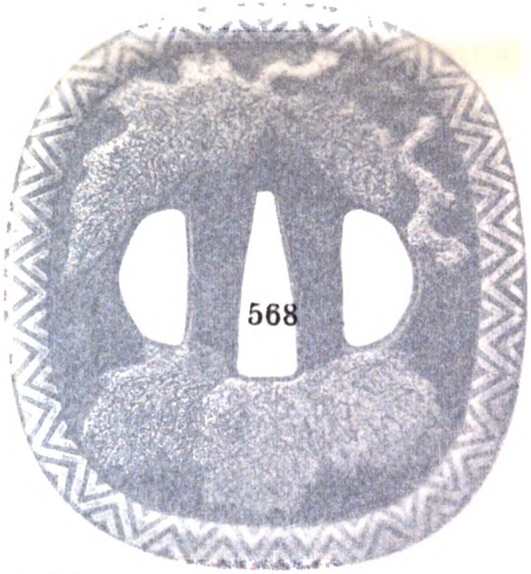

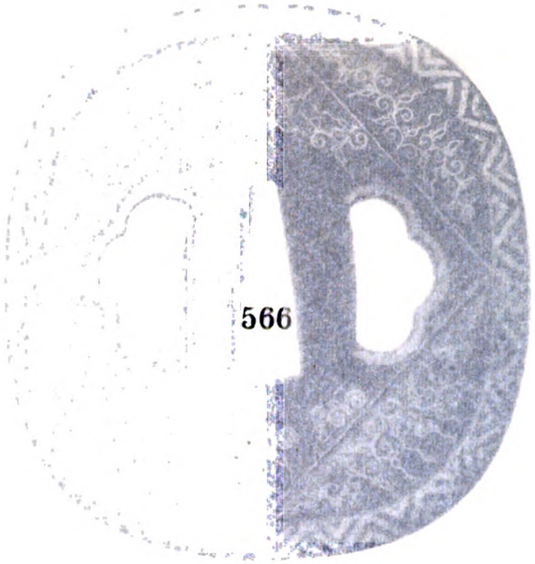

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XXV. HIGO TSUBA.

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[illegible] to catch the reflection [illegible] Signed: Tomokatsu of [illegible] XVIII.

[illegible] Ippei Tomokiyo of [illegible] [PLATE XXXVI.]

[illegible] [PLATE IV.]

[illegible] Naomichi Ippei *Ex Hackshaw Collection*

[illegible] the distance, on other [illegible]

[illegible] one side, and with a [illegible] overhanging a lake. [PLATE XXXV.]

[illegible] Tomomasa of [illegible] [PLATE XXXVI.]

[illegible] chrysanthemum. Signed: [illegible] XIX. [PLATE XXXVI.]

[illegible] above a lake on the [illegible]

[illegible] chased in low relief and inlaid [illegible] Signed in [illegible]: Tomomichi of Chōshū.

[illegible] Signed: Tomomichi of Hagi, Chōshū. *Ex Hackshaw Collection.* XIX.

[illegible] in very low relief, in the [illegible] horses of Bizen) inlaid in high [illegible] lines under belly and [illegible] Chōshū. [illegible] *Hackshaw Collection.* XIX.

[illegible] and [illegible] Tomomichi of Chōshū.

[illegible] squeeze. Sadori V[illegible] [illegible] in gold; inlaid on the face [illegible] the man, copper, the fish, [illegible] bottom of [illegible] by the current. On the back, [illegible] in the [illegible] [illegible] der. The face signed: Nakai [illegible] Nakai [illegible] and XVIII. [PLATE XXXIII.]

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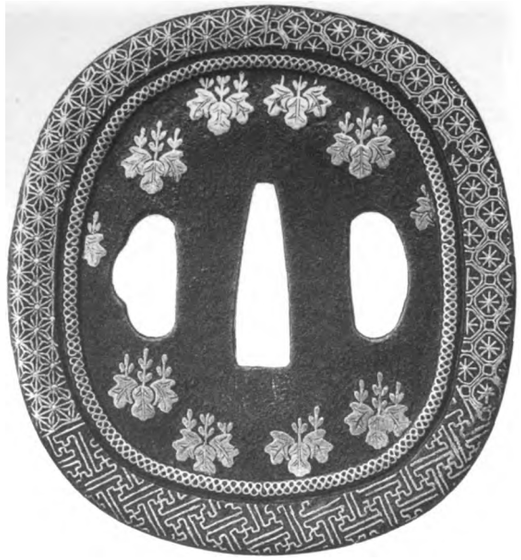

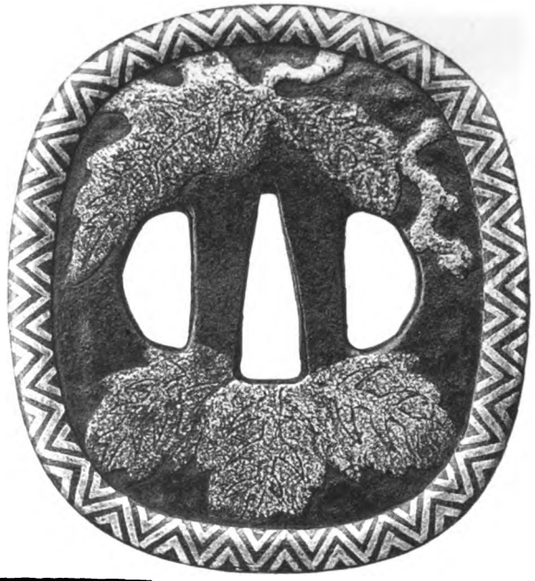

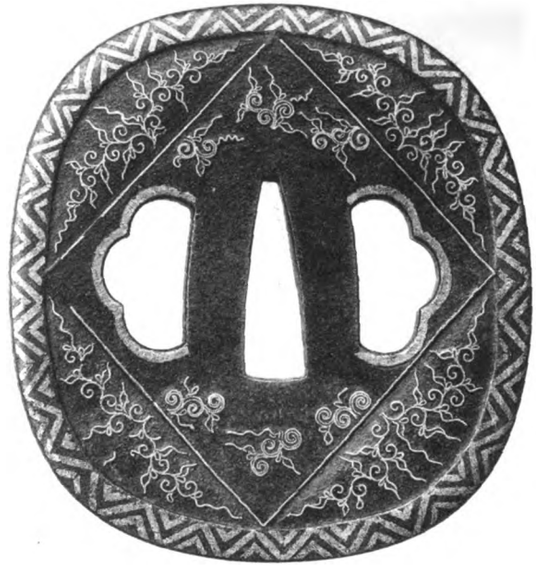

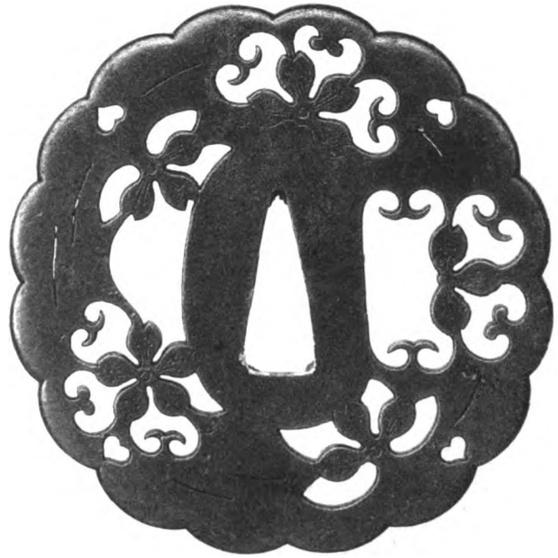

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860.—*Iron*, a *makimono* rolled in oval form, chased in relief with a dragon and clouds. Signed: Nakai Tomonobu. XVIII.-XIX. [PLATE XXXIV.]

861.—*Iron*, chased in relief with a cuckoo above small waves, and on the other side in higher relief with a branch of plum in front of the moon. Signed: Zaki Tomonobu (Setsuan Rōjin) of Chōshū. [PLATE XXXVI.]

862.—*Iron*, circular, chased in high relief with a galloping horse and small bamboo; torrent and rocks at back. Signed in *sosho*: Zaki Rōjin Tomonobu jocularly made this. [PLATE XXXIII.]

863.—*Iron*, small, chased in high relief with four crows and a dead tree, on other side rocks in a river, and a bird bathing. Signed: Zaki Tomonobu, made for amusement. XIX.

864.—*Iron*, chased in low relief with *sagittaria* plants growing in a stream, *ishimé* ground. Signed: Oka Tomonobu of Chōshū. [PLATE XXXVI.]

865.—*Iron*, *marubori* work, three personages under the curtain of a *Nō* stage, behind small fir trees; one seated, one with mask box. Signed: Yamichi Tomonobu of Hagi, Chōshū. XVIII. [PLATE XXXV.]

866.—*Iron*, chased as a peony flower. Signed: Tomonori of Chōshū.

867.—*Iron*, a branch of peony in the round, within a circular rim. Signed: Tomotsugu of Hagi, Chōshū.

868.—*Iron*, a narcissus in the round. Signed: Tomotsugu of Chōshū. XIX.

869.—*Iron*, reddish, a peony in the round. Signed: Tomotsugu of Hagi, Chōshū. XIX.

870.—*Iron*, circular, rim enclosing bamboo in the round. Signed: Inouyé Tomotsune of Hagi, Chōmon.

871.—*Iron*, a long-armed *kappa*, holding its left hand in the right, forming a *mudra*. Signed: Nakai Zensuké Tomotsune of Hagi, Chōshū.

872.—*Iron*, chased in the round with the Seven Sages in the Bamboo Grove. Signed: Nakai Zensuké Tomotsune of Hagi, Chōshū. [*Illustrated in* "*Legend*" and PLATE XXXV.]

873.—*Iron*, circular rim, the field partly covered with a *shippō* pattern in large thin circles, *marubori*. Signed: Nakai Zensuké of Hagi, Chōshū. *Ex Hawkshaw Colln.* XVIII.

874.—*Iron*, a *dokudami* plant. Signed: Nakai Tomotsune of Hagi, Chōshū.

875.—*Copper*, thin, octagonal *tsuba*, with the angles slightly drawn in; within a narrow rim, a *Hōwō* in the round above a *paulownia* tree, some of the leaves in *itozukashi*, the blossoms gilt in *nunomé*. Signed: Nakai Zensuké Tomotsune of Chōhan (Chōshū). *Ex Hawkshaw Colln.* early XVIII. [PLATE XXXVII.]

876.—*Iron*, circular, a branch of oak with acorns and a wasp, *marubori*. Signed: Tomotsune of Hagi, Chōshū. XIX.

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877.—*Iron*, chased in the round with a wasp on a begonia. Signed: Tomotsune of Hagi, Chōshū.

878.—*Sentoku*, with gouged trellis work inlaid in *hirazōgan* with cherry blossoms, *shakudō*, copper and silver. Signed: Narita Gensayemon Tomoyoshi of Hagi, Chōshū. [PLATE XXXIV.]

879.—*Iron*, *mokko*, chased in low relief with two dragons in waves, part openwork, Minute signature: Oka Tomoyuki of Chōshū. [PLATE XXXV.]

880.—*Iron*, chased in low relief with two carp in a waterfall. Signed: Tomoyuki of Hagi, Chōshū.

881.—*Iron*, chased in high relief with a dragon in the clouds. Signed: Okamotō Toshitsugu of Chōhan. *Ex Hawkshaw Colln.* circa 1800.

882.—*Iron*, moon crescent and *suzuki* grass in the round. Signed: Tsunenobu of Hagi, Chōshū. [PLATE XXXV.]

883.—*Iron*, chased in low relief with a mountain landscape in the style of the Southern painters, geese in flight and men in a boat. Signed: Yohosai. late XVIII.

884.—*Iron*, chased in low relief with a landscape in Chinese style, man fishing, cranes in flight. Signed: Yohosai.

885.—*Iron*, chased in relief on both sides with a chrysanthemum behind a hedge of brushwood. Signed: Yoshikatsu of Hagi, Chōshū.

886.—*Iron*, delicately chased with two chrysanthemum flowers and long tendrils. Signed: Yoshimitsu of Chōhan. XIX. [PLATE XXXIV.]

887.—*Iron*, circular, openwork, two chrysanthemum flowers and tendrils. Signed: Yoshimitsu of Chōhan. XIX.

888.—*Iron*, large oblong, chased with a tree peony on a rock. Signed: Yukikatsu of Chōshū. early XIX.

889.—*Iron*, chased in low relief with sparrows and bamboo, and perforated with two conventional *karahana* holes. Signed: Kaneko Yukimichi of Hagi, Chōshū. [PLATE XXXIV.]

890.—*Iron*, circular, narrow rim, enclosing a long spray of *asagao* (convolvulus) in the round, with surface modelling. Signed: Kawaji Rokurozaemon Yukinao of Hagi, Chōshū. *Ex Hawkshaw Colln.* late XVIII.

891.—*Iron*, openwork of thatched roof, small pond and stepping stones, inlaid in relief with gilt creepers and two boats. Signed: Nakai of Chōshū. [PLATE XXXV.]

892.—*Iron*, almost square, bamboo leaves and plum blossoms in the round. Signed: Nakai of Hagi, Chōshū.

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893.—*Iron*, almost circular, design of almond blossoms in the round, partly perforated. Signed: Kawaji of Hagi, Chōshū. XVIII.-XIX.

894.—*Iron*, circular, the twin bamboo leaves and spray of plum. Signed: Kawaji of Chōshū.

895.—*Iron*, a group of almond blossoms, same as above. Signed: Kawaji of Chōshū.

896.—*Iron*, circular, with deeply chased plum blossoms on a single bough in the round. Signed: Kawaji of Hagi, Chōshū. XIX.

897.—*Iron*, chrysanthemoïd with thin rays. Signed: Kawaji of Hagi, Chōshū. [PLATE XXXVIII.]

898.—*Iron*, circular, almond twigs in bloom, three flowers in openwork. Kawaji style, XIX.

899.—*Iron*, circular, a plum tree, *marubori* openwork in Kawaji style. Inscribed: Chōshū.

900. *Iron*, chased in low relief with a mountain landscape, a stream and three foxes befooling a man at night over a crazy bridge. [*Illustrated in* "*Legend*" and PLATE XXXIV.]

901.—*Iron*, clouds, wild geese in flight, pine tree and distorted moon, in openwork. Inscribed: Chōshū Hagi.

902.—*Iron*, Okamoto work, a dragon chased in the round, in bold relief. Signed: Matsudai ni Koreō Kosu, "made by the last of the family." [PLATE XXXVII.]

903.—*Iron*, a pair, *karakusa* and *kiri* crest in the round. *Ex Huish Colln.*

904.—*Iron*, group of shells and urchins in the round with brass and silver spots. late XVIII.

905.—*Iron*, circular rim, enclosing four groups of *paulownia* inflorescences. XIX.

906.—*Iron*, the Two Boats design in low relief, mountains and sails at back.

907.—*Iron*, chased in relief with Chinese mountain landscape, waterfall, people in a boat, &c.

908.—*Iron*, circular, with *shakudō* rim, a bamboo in the round.

909.—*Iron*, circular, a branch of bamboo curled on itself modelled in the round.

910.—*Iron*, circular rim, enclosing four deeply chased mallow leaves. old Chōshū work.

911.—*Iron*, chased in relief with landscape, the salt burning huts on the sea shore, and a distant island covered with pine trees. *Cf.* Number 822.

912.—*Iron*, *mokko* shape, chased in relief on sunk surface with a chrysanthemum in bloom. XIX.

913.—*Iron*, chased in low relief with a Chinese landscape. early XIX.

914.—*Iron*, eight lobes, rim of parabolic section enclosing a dragon chased in the round amongst clouds. *Ex Hawkshaw Colln.* XIX.

914A.—*Iron*, chased in relief with a Chinese landscape.

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AKASAKA, ITOZUKASHI, BUSHU.

The term Būshū *tsuba* is applied to all *iron* guards made in Yedo, in Būshū, and to many of those signed "Kōfu *no Jiu* So and So." To be consistent, *all tsuba* made in Yedo should come under that name, whatever their nature or school. But it would be a more satisfactory method to classify the Būshū work according to schools. There are unfortunately some difficulties in the way of a true classification. The schools of Akasaka, Sunagawa, Ito, have family records more or less incomplete, yet their styles are sufficiently distinct, and their work is usually adequately signed, so that they can readily be identified; the same may be said of the few Okada workers who migrated from Chōshū to Yedo. But besides those few there were a host of workers more or less independent from any schools, yet working for wholesale dealers in sword fittings who copied the designs and style in fashion at any given period, signed them or not, with their own or some other name; not only were they in Yedo, but in most of the great centres: Kyoto, Osaka, Nagoya enjoying a special reputation on that score. When the perforated *tsuba—sukashi bori*—were in fashion, they were made in all the provinces, more or less skilfully, with iron varying from that used in Yedo in nature and patina, yet so nearly identical with Yedo work that it has been to my knowledge a habit with many people to lump together as Būshū work all *sukashi tsuba*. In my opinion it is best not to do so, but to keep unsigned *tsuba* of that description in the unsigned section, as I have done in this catalogue, although in a number of instances the attribution to Būshū was not open to doubt.

The AKASAKA school is distinguished by its designs, its sharpness of cutting in positive silhouette with some *kebori* finish on the surface. It originated in the shop of a dealer, who was a man of taste, a good designer and who ruthlessly destroyed those pieces which did not come up to his standard. Unfortunately for the modern collector, five of the Akasaka craftsmen used the same name Tadatoki, and it is difficult to discriminate between the works of the first three, although I have found definite differences in the signatures and some other features. After 1780 the work of the Akasaka school is strongly influenced by the style of the Kasuga and Nishigaki schools in Higo.

The ITO school was founded in Odawara, Sagami circa 1600, by Masatsugu; he appears to have been a pupil of Umetada Miojiu and he is credited with the introduction of the style of sawcut decoration called after him *Itozukashi* or *Odawara sukashi*, the workmanship of which is remarkable. It must be remembered however that, as I have stated before, fine sawcuts are found in work made in Higo, of Inaba, Owari, Mito, Akita and in a number of other places widely distant from Odawara. Whether Ito Masatsugu tramped all over Japan or not is a difficult question, although it is recorded that he was a wanderer and the date of his death is unknown.

Towards 1800 one of his descendants, the Second Masatsune, shows a leaning towards the *marubori* and the low relief work of Chōshū; his best pupil Masachika excelled in both styles.

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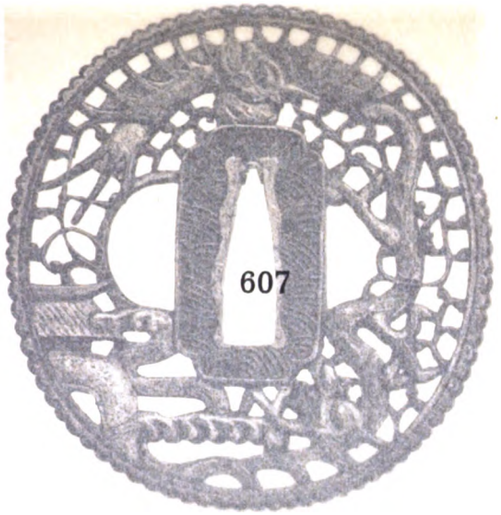

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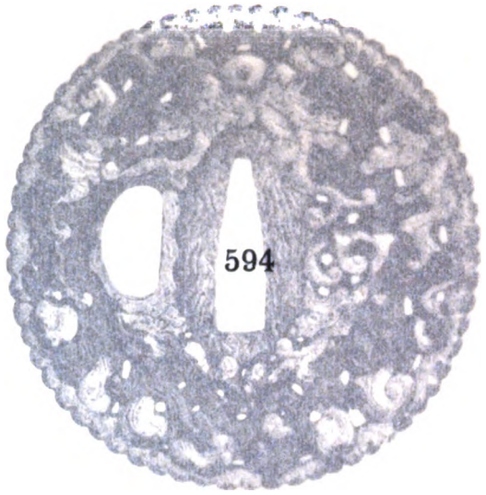

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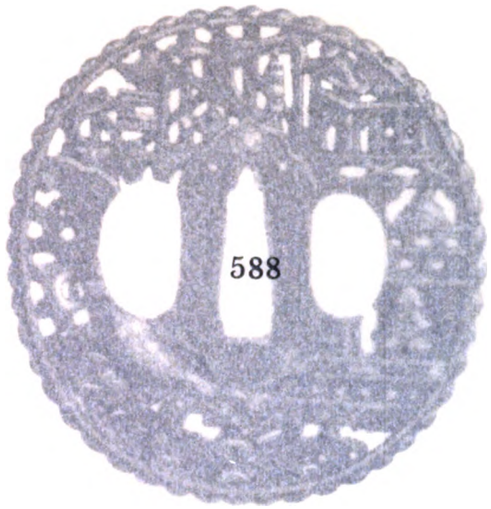

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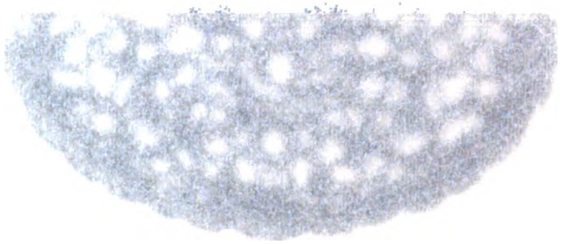

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XXVI. NAMBAN.

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[illegible] lead to more [illegible] should com[illegible] [illegible]tory method [illegible] difficulties in the [illegible]ly records more [illegible]ally adequately [illegible] Okada workers [illegible] of workers more [illegible]ings who copied [illegible] own or some [illegible] Osaka. Nagoya [illegible] were in [illegible] varying from that [illegible] that it has been to [illegible] *Nishiki Tsuba*. In [illegible] in the unsigned [illegible] attribution to

[illegible] of cutting in positive [illegible] shop of a dealer, who was [illegible] which did not come [illegible] of the Akasaka craftsmen used [illegible] between the works of the first three, [illegible] features. After 1780 [illegible] Kasuga and Nishigoki [illegible]

[illegible] disagree he appears to [illegible] [illegible]ction of the style of [illegible] of which is [illegible] fine savants are found [illegible] of other places widely [illegible] not is a difficult question, [illegible] is unknown.

Towards 1800 [illegible] shows a leaning towards the *nashiji* and the [illegible] [illegible] Kasuga excelled in both styles.

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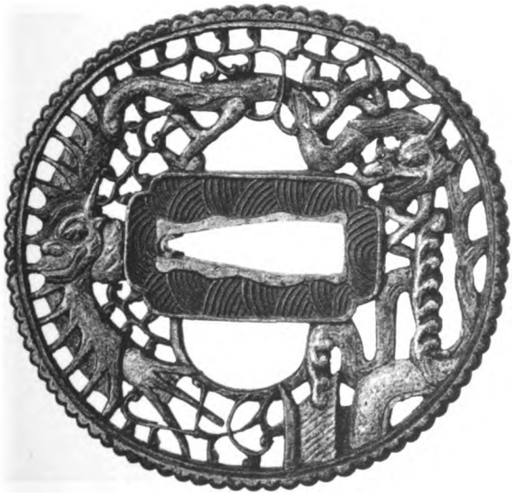

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915.—*Iron*, two cranes, bamboo, stream and clouds, with *kebori* surface finish. Signed: Akasaka Tadatoki. late XVIII. [PLATE XXXIX.]

916.—*Iron*, openwork of boats, flying geese in rain, clouds and small buildings in positive silhouette. Signed: Akasaka Tadatoki of Bushū. *Ex Hawkshaw Colln.* XVIII.

917.—*Iron*, a Chinese landscape in openwork: pagodas, clouds, pine tree. The large *tsuba* signed Tadatoki; the smaller, Tadatoki of Bushū, near *kozuka* hole, on face. *Ex Hawkshaw Colln.* [PLATE XLIII.]

918.—*Iron*, pair, a pine tree in the round amongst horizontal clouds. Signed: Tadatoki. [PLATE XL.]

919.—*Iron*, stream with boats, sluice gate, *torii*, tree, &c., on the banks under the rain, *kebori* on surface. Signed: Tadatoki. *Ex Hawkshaw Colln.*

920.—*Iron*, the poem:

Yo no naka ni
Saké to sakura no
Nakariseba
Haru no omōi wa
Nozoke Karamaji

cut in positive silhouette:—"If there were neither *saké* nor cherry flowers where would be the peaceful feeling of spring?" Signed: Tadanao. [PLATE XXXIX.]

921.—*Iron*, three crickets. Signed: Akasaka Hikojuro Tadanori of Bushū. [PLATE IV.]

922.—*Iron*, a cherry tree in bloom. Signed: Akasaka Tadanori. [PLATE XLIII.]

923.—*Iron*, chrysanthemoïd overlaid with two large chrysanthemoïd leaves. Signed: *Tadashigé*.

924.—*Iron*, crane and *minogamé*.

925.—*Iron*, circular rim, enclosing two oxen. early XIX.

926.—*Iron*, thick, flat, circular, a horse in positive silhouette. XVIII.

927.—*Iron*, a horse in positive silhouette. early XIX.

928.—*Iron*, old tree design, plugged with *shakudō*. early XVIII.

929.—*Iron*, a pair, *yamabuki* foliage in openwork.

930.—*Iron*, crane in flight above water and reeds, *kebori* finish.

931.—*Iron*, flat, with *shockihubai* design.

932.—*Iron*, circular, openwork of *kiku*, *kiri* and small crests.

933.—*Iron*, praying mantis and grasses.

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934.—*Iron*, openwork in Akasaka style, a rat and a *daikon*.

935.—*Iron*, large, heraldic *sagittaria*, two leaves and panicle in Akasaka style.

936.—*Iron*, oval, cuckoo and parallel horizontal clouds.

937.—*Iron*, two snakes in the round; a rain coat and a hat forming the *riōhitsu*.

Ex Hawkshaw Colln. XVIII.

938.—*Iron*, twelve forms of the character *Jiu* in Akasaka style, the rim shows traces of old gold *nunomé*. late XVIII.—early XIX. [PLATE XXXIX.]

939.—*Iron*, the signs of the Zodiac, represented by their characters.

940.—*Iron*, *mokko*, chased in openwork with the *mantra* "*Namu mio ho renge kio*," in positive silhouette. late XVIII. [PLATE XXXIX.]

941.—*Iron*, design of waves in openwork. XVIII.-XIX. [PLATE XXXVIII.]

942.—*Iron*, chased in openwork with a flight of geese above boats, reeds and pine tree.

XIX. [PLATE XXXIX.]

943.—*Iron*, circular, perforated with a moon amongst clouds, inlaid and perforated with pine trees and masts, gold *nunomé* and *itozukashi*.

944.—*Iron*, chased with a child, and incised in openwork with the *Kana*: I, Ro, Ha, Ni, Ho, He, To, and a *fudé*, their edges gold *nunomé*; ink stone at back. XIX. [PLATE XXXIV].

945.—*Iron*, with *shakudō* rim, Key pattern in openwork. early XIX. [PLATE XXXVIII.]

946.—*Iron*, flat, with entwined circles forming a *shippō* pattern. XIX.

947.—*Iron*, *mokko*, true *shippō* pattern with small perforations. XIX.

948.—*Iron*, with gilt rim, net pattern, openwork. XIX. [PLATE XXXVIII.]

949.—*Iron*, net pattern, *sukashi*.

950.—*Iron*, *mokko*, *shippō* pattern, *sukashi*.

951.—*Iron*, small, a border of sixteen hollow circles forming a rosary rim, openwork with gold *nunomé*.

952.—*Iron*, chrysanthemoïd with thin rays. early XIX.

953.—*Iron*, *mokko* shape, basket work design partly in openwork. XVII.-XVIII. [PLATE XXXVIII.]

954.—*Iron*, a chain of sixteen links in the round. XVIII.-XIX.

955.—*Shakudō*, pair, *mokko* shape, *shippō sukashi*. XIX. [PLATE XXXVIII.]

956.—*Shakudō*, *mokko* shape, with rows of conventional geese. XIX. PLATE XXVII.]

957.—*Shakudō*, pair, *rinzu* design in openwork. XIX.

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958.—*Shakudō*, same style, small. XIX.

959.—*Shakudō*, same style, large. XIX.

960.—*Iron*, openwork of *matsukawabishi* net. XIX. [PLATE XXXVIII.]

961.—*Iron*, decorated with seven crests in *itozukashi*, Kiu mon sakura, Ken Katabami, *tsuta*, *Sagari fuji*, butterfly, triple lozenge, and chrysanthemum. [PLATE XXXIX.]

962.—*Iron*, elongated, *mokko*, with eight crests in *itozukashi*.

963.—*Iron*, three paper fans and *karigané*, old Akasaka style.

964.—*Iron*, circular, divided into four segments by a curved square, pierced in *shippō* pattern. XVIII.

965.—*Iron*, thick, with cricket and grass blades *itozukashi*, XVIII.

966.—*Iron*, chrysanthemoïd, *myoga riōhitsu* and rows of *karigané*. XIX [PLATE XXXVIII.]

967.—*Iron*, long oval, with crab in *itozukashi* under a willow in low relief. early XIX.

968.—*Iron*, *itozukashi* a *langouste*. late XVIII. [PLATE XLIII.]

969.—*Iron*, oval, chased as a bamboo fence with sprouting leaves, *itozukashi* cuts between a few stems. XIX.

970.—*Shakudō*, pair *mokko*, chased as a hedge of bamboo with sprouting leaves, the twigs gold, three *itozukashi* cuts between the bamboos. Bushū work, early XIX. [PLATE XLIV.]

971.—*Iron*, circular, with gilt rim, *uchiwa* and helmet *itozukashi*. Clumsily signed: Nobuiyé of Hagi, Chōshū. early XIX.

972.—*Iron*, chrysanthemum of thirty-two petals, each separated from the next by a sawcut, at 45 degrees to the face, through the broadest of which a guage ·5 mm. thick will not pass; the petals are not separated at the rim, but modelled in the round on the surface. Itō, XIX. *Ex Hawkshaw Colln.*

972A.—*Iron*, circular, a pair, decorated in *itozukashi* with a flight of stylised birds in lines like two crossed S's. The *riōhitsu* plugged with *shitan* wood. late XVIII. *Ex Hawkshaw Colln.*

973.—*Iron*, circular rim enclosing five crests in *itozukashi*, butterfly, *Sagari fuji* (two, one in the round), bamboo, &c. *Illustrated in Hawkshaw Catalogue.* Ito, early XIX.

974.—*Iron*, twelve crests in circles forming the rim. Ito, XVIII.

975.—*Iron*, thin, circular, beaten to indicate clouds, inlaid in high relief with a Daruma's head, copper, and a *hossu*; on the other with three birds, gilt, above rice fields. Signed: Bushū no Jiu Horiguchi Genjō Ōshu Nihonmatsu kore (wo) ni oite.

976.—*Iron*, chased in the round as a close bamboo fence, covered with leaves, with small openings between the stems in *itozukashi*. Signed: Harumitsu (Shunko) of Bushū. [PLATE XL.]

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977.—*Iron*, chased as a bamboo fence with strong leaves and twigs, *itozukashi* between stems, gold *nunomé* on leaves and *rinzu* on edge. Signed: Harumitsu of Bushū. early XIX.

978.—*Iron*, a pine tree curled in a circle, touched with gold *nunomé*. Signed: Hidemasa of Bushū.

979.—*Iron*, a fish basket tied to stumps and two birds in flight in the round. Signed: Kanechika of Bushū. early XIX.

980.—*Iron*, chased in low relief with a plaited surface and with chrysanthemum blossoms, one in *itozukashi*. Signed: Katsuaki.

981.—*Iron*, chased plaited surface, with *tsuta* in high relief, imitation of *umegané* diaper design in gold *nunomé*. Signed: Kiyomitsu (Seiko).

982.—*Iron*, small lenticular *tsuba*, inlaid in silver *nunomé* with a spider in its web, butterflies, wasp, frog and *cicada*. Signed: Kunihiro. *Ex Hawkshaw Colln.* late XVIII.

983.—*Iron*, pair, hollowed out as an ink slab, across the well of which are placed two sticks of Chinese ink, one *shakudō*, the other *shakudō* inlaid gold. A *fudé* (*shakudō*, silver, tipped *shakudō*) laid on the high part, flat back, *shakudō* rim. Signed: Kunihiro.

984.—*Iron*, a rudder in Akasaka style, with thin connecting scrolls. Signed: Kunihiro of Bushū.

985.—*Iron*, a plum tree in bloom, the flowers inlaid silver, Yamashiro style. Signed: Kunihiro of Bushū.

986.—*Iron*, flat, inlaid with mandarin ducks and reeds *iroyé*. Signed: Kunihiro.

987.—*Iron*, with *shakudō* rim, perforated with two oak leaves and the character *Jiu*. Signed: Kunihiro of Bushū. [PLATE V.]

988.—*Iron*, in the shape of a *Cha no yu* kettle. Signed: Kunihiro.

989.—*Iron*, three cranes, flat veined iron. Signed: Kuninaga.

990.—*Iron*, a dragon stylised in the same shape as No. 1212. Signed: Manki of Yedo.

991.—*Iron*, circular *ita tsuba*, engraved with a peony, the leaves with *itozukashi* nerving. Signed: Masachika of Bushū.

992.—*Iron*, chased in relief with plum blossoms and buds. Signed: Masachika of Bushū.

993.—*Iron*, chased in *marubori* as a plum tree covered with blossoms, touched with gold *nunomé*, inside a rim. Signed: Masachika of Bushū.

994.—*Iron*, chased as three fan papers decorated in relief with the cherry blossoms, *aoi*, bamboo, chrysanthemum, clematis and maple leaves on the Kamo gawa. Signed: Masachika of Bushū. [PLATE XLI.]

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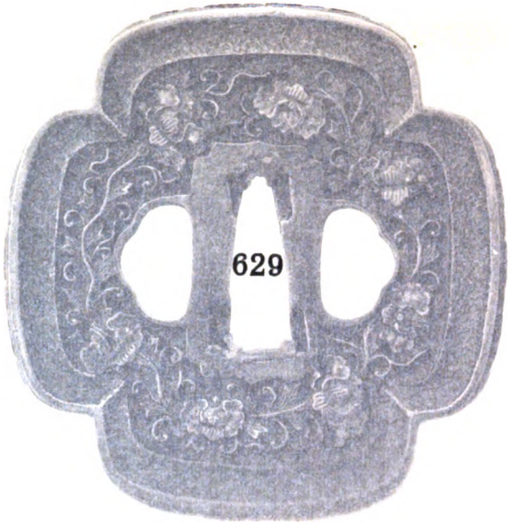

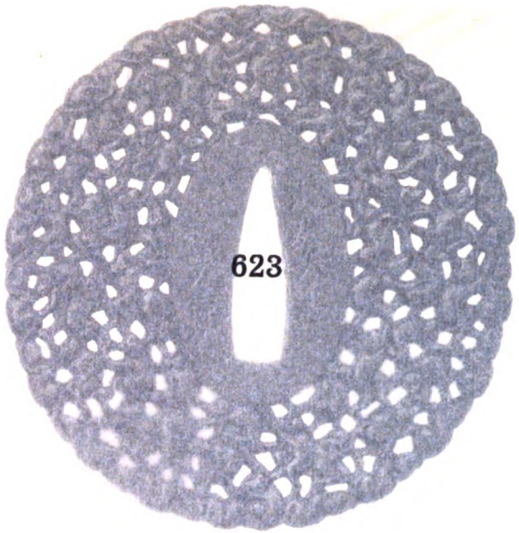

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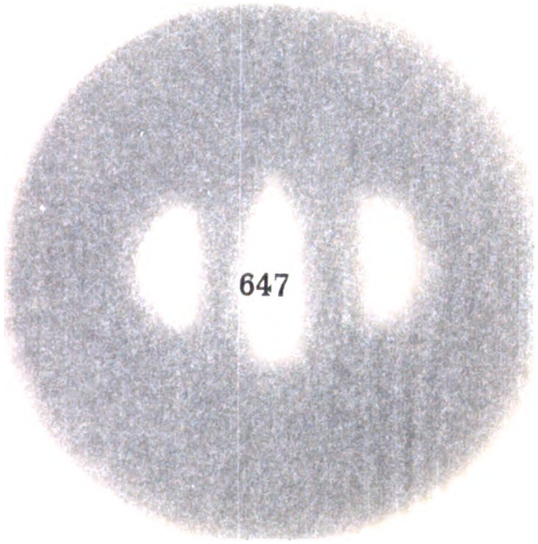

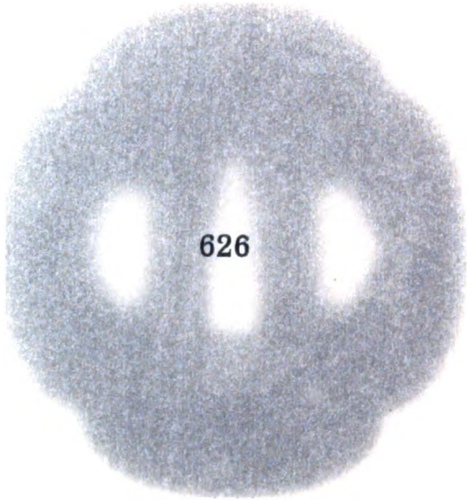

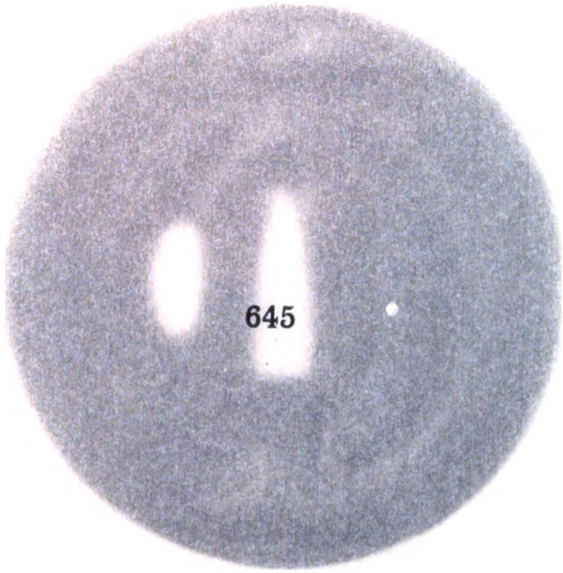

XXVII. SHINGEN. HIZEN. HIRADO.

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[illegible] twigs, *itozakashi* between stems, [illegible] early XIX.

[illegible] *nunomé*. Signed: Hidemasa of

[illegible] in the round. Signed: [illegible] early XIX.

[illegible] chrysanthemum blossoms, [illegible]

[illegible] of *umegané* diaper [illegible]

[illegible] a spider in its web, butterflies, [illegible] *Ushu Ishiwa Ceiln.* late XVIII.

[illegible] slab, across the [illegible] are placed two sticks [illegible] inlaid gold [illegible] silver, tipped *shakudō*) [illegible] Signed: Kuni[illegible]

[illegible] style, with [illegible] Signed: Kunihiro of

[illegible] Yamashiro style. Signed: Kunihiro

[illegible] Signed: Kunihiro.

[illegible] two oak leaves and the character *Jiu*. Signed: [illegible]

[PLATE V.]

[illegible] Signed: [illegible]

[illegible]

[illegible] Signed: Masaki of Yedo.

[illegible] with *itozakashi* nerving. [illegible]

[illegible] *Iron*, [illegible] Masachika of Bushū.

993.—*Iron*, chased in *mana*[illegible] a plain [illegible] blossoms, touched with gold *nunomé*, in the a rim. Signed: [illegible] of Bushū.

994.—*Iron*, chased as [illegible] fan papers [illegible] with the cherry blossoms, *aoi*, bamboo, chrysanthemum [illegible] matis and maple [illegible] Kano gawa. Signed: Masachika of Bushū.

[PLATE XLI.]

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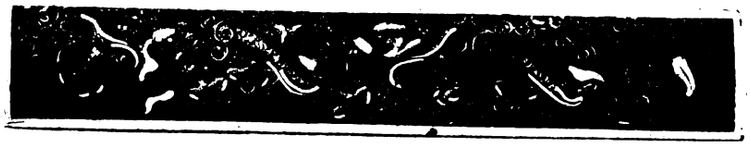

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995.—*Iron*, chased with a plum tree in bloom, the petals touched with gold *nunomé*. Signed: Masachika of Bushū. [PLATE XLI.]

996.—*Iron*, chased in the round with a branch of bamboo, the leaves tipped with gold *nunomé*, gold spots imitating snow on the ground. Signed: Masachika of Bushū.

997.—*Iron*, the rim chased as a ring of fern roots from which ferns are springing, inlaid gold. Signed: Masachika. [PLATE XLI.]

998.—*Iron*, circular, a stump of maple, in full round, partly touched with gold *nunomé*; a *shibuichi* snake (eyes and tongue gold) twisted around the twig and the stump, ready to strike. Signed: Masachika of Bushū. *Illustrated in Hawkshaw Catalogue.* XIX.

999.—*Iron*, a stirrup and *suzuki* grass, openwork *Musashi No.* Signed: Masafusa of Bushū.

1000.—*Iron*, Kwanyu's halberd in the round, gilt *nunomé* details. Signed: Masafusa of Bushū. XIX.

1001.—*Iron*, Kwanyu's halberd curled in a circle. Signed: Masafusa of Bushū.

1002.—*Iron*, two peaches and leaves in the round. Signed: Masafusa of Bushū.

1003.—*Iron*, narrow rim, enclosing a *saihai*, drum and sticks. Signed: Masafusa of Bushū. XIX.

1004.—*Iron*, pair, *saihai*, drum, &c., in the round as above but with *nunomé* details. Signed: Masafusa of Bushū.

1005.—*Iron*, pair, similar design and treatment. Unsigned.

1006.—*Iron*, *saihai* fan and riding stick. Signed: Masafusa of Bushū.

1007.—*Iron*, large circular, engraved with a figure of Shoki in low relief and *katakiri*, an *Oni* flying through the *kozuka* hole, rock and *Oni's* head on reverse, *katakiri*. Signed: Masaharu of Bushū.

1008.—*Iron*, flat, engraved with two horses in *intaglio* under a cherry tree. Signed: Masaharu of Bushū.

1009.—*Iron*, the usual group of leaves, acorns and cones. Signed: Masaharu.

1010.—*Iron*, chased in *marubori* with a creeper vine and grape. Signed: Masahidé of Bushū. [PLATE XL.]

1011.—*Iron*, chased and inlaid in relief with Jurojin seated in a rocky recess with his stag, fan and staff, crane in the sky, rocks at back *iroyé* work in Nara style. Signed: Masahidé of Bushū. [PLATE LXXXI.]

1012.—*Iron*, chased in the round as a plum tree in bloom. Signed: Masahisa of Yedo.

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1013.—*Iron*, chased in low relief and openwork with a crane and a pine tree, the top of which is in the clouds. Signed: Masahisa (tomi) of Bushū. [PLATE XLI.]

1014.—*Iron*, *tachi* shape, chased in low relief with chrysanthemum flowers. Signed: Masakage of Bushū. XIX.

1015.—*Iron*, circular, lenticular, with *ishimé* of undulating vertical lines, chased with a sprig of *clematis* with flowers, tendrils in *itozukashi* .4 mm. Signed in *soshō*: Masakane.

Ex Hawkshaw Colln. XIX. [PLATE XLIII.]

1016.—*Iron*, chrysanthemum partly in the round, touched with *nunomé*. Signed: Masakata of Bushū.

1017.—*Iron*, the implements of the *Chanoyu*, in the round. Signed in two oval depressions: Masakata of Bushū.

1018.—*Iron*, a long bean curled in the round. Signed: Masakata of Bushū. XIX.

1019.—*Iron*, pair, chased with peonies and inlaid in high relief with three butterflies, *shibuichi* and *iroyé*. Signed: Masamichi.

1020.—*Iron*, circular, with four reserves filled with maple leaves, cherry blossoms and mat plaiting. Signed: Masamitsu of Bushū.

1021.—*Iron*, in four lobes imitating matting, chased in relief within an oval rim with the flowers of the four seasons. Signed: Masamitsu of Yedo.

1022.—*Iron*, circular, drum ends and *tsuzumi* on either side in relief, the cords *itozukashi*, gold *nunomé* details and on edge. Signed: Masanaga of Bushū. XVIII.-XIX.

1023.—*Iron*, oval, with four curved panels chased in the round with clouds, waves and two *amario*. Signed: Masanao of Bushū.

1024.—*Iron*, chased in low relief with tiny chrysanthemum, grasses and fireflies, *itozukashi* grasses and drops of dew, other inlaid gold. Signed: Masanobu of Bushū.

1025.—*Iron*, a pine tree curled in the round. Signed: Masanobu of Bushū. [PLATE XLII]

1026.—*Iron*, chased in low relief with fan papers inlaid with gold *nunomé* diaper, one with moon and lake pavilion. Signed: Ito Masanori (Seijo) of Bushū.

1027.—*Iron*, bi-concave, chased in relief with reeds and stumps. Signed: Masanori. XIX.

1028.—*Iron*, with bright black patina, Chōshū style, chased in relief with a spider on its web, web at back. Signed: Ito Masatomo.

1029.—*Iron*, pair, each chased in the round with five baskets, Kinai style. Signed: Masatomo (Masao) of Bushū. [PLATE XL.]

1030.—*Iron*, two fans and two *tanzaku* in Akasaka style. Signed: Masatora of Bu, ye, Aka.

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1031.—*Iron*, a pine tree grove partly in openwork, the tops of the trees partly hidden by clouds. Signed: Yurakudo Nishikawa Masatora. [PLATE XLII.]

1032.—*Iron*, similar subject of trees and mist but not perforated, similar *nunomé* treatment. Signed: Nishikawa Masatora.

1033.—*Iron*, circular, chased in *marubori* with two leaves of chrysanthemum and one of *Ichō*, drops of dew silver. Signed: Masatoshi of Bushū. late XVIII.—early XIX. [PLATE XLI.]

1034.—*Iron*, chased in the round with three chrysanthemum leaves, small dew drops inlaid silver. Signed: Masatoshi of Bushū.

1035.—*Iron*, chased in the round with chrysanthemum and *tanzaku* or poem papers inlaid gold *nunomé*. Signed: Masatoshi of Bushū. [PLATE XL.]

1035A.—*Iron*, pair with above. Signed: Masaharu of Bushū.

1036.—*Iron*, a pair, waves chased in low relief, carrying cherry flowers with gold stamens. Signed: Masatoshi of Bushū. XIX. [PLATE VIII.]

1037.—*Shakudō*, *susuki* grass and stylised insect, in *Ito* style with surface modelling, drops of dew gilt. Signed: Masatoshi of Bushū. *Ex Hawkshaw Colln.*

1038.—*Iron*, a plum tree in bloom, *marubori*. Signed: Masatoshi of Bushū.

1039.—*Iron*, plum branch, chrysanthemum, narcissus and clematis in the round, touched with gold. Signed: Masatoshi of Bushū. early XIX.

1040.—*K.*, *iron*, chased in relief with two fishermen in a boat, pine and willow on the bank, details inlaid gold. Signed: Okada Masatoyo. [PLATE XXXIII.]

1041.—*Iron*, chased in low relief with a mountain landscape behind a lake, two pine trees on the shore and a house the window of which shows behind an open door. Signed: Masatoyo of Bushū. [PLATE XL.]

1042.—*Iron*, chased all over as a pine tree. Signed: Masatoyo of Bushū.
Ex Huish Colln. [PLATE XL.]

1043.—*Iron*, *tachi* shape, sunk web chased in relief with pine needles, plum and cherry blossoms, fern leaves, &c. Signed: Masatsugu of Bushū. XIX.

1044.—*Iron*, chased as the usual medley of leaves: oak, *gingko*, maple and cones. Signed: Yuyusai Masatsuné, *nunomé* seal. early XIX.

1045.—*Iron*, a court fan the slats of which form two-thirds of the web, the cords joined together completing the outline. Signed: Masatsuné of Bushū.

1046.—*Iron*, a chrysanthemum in the round, the leaves touched with gold *nunomé*, inlaid in relief with a cricket, dragon-fly and praying mantis. Signed: Masatsuné.

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1047.—*Iron*, small, a skull and dead tree in relief *iroyé*, *stoba* at back, dove in flight gold *nanako*. Signed: Yé, Masayoshi.

1048.—*Iron*, a head of rice curled in the round. Signed: Masayoshi of Bushū.

1049.—*Iron*, oval, a wheel of eight arms, *kaiberi*. Signed: Masayoshi.

1050.—*Iron*, circular, flat, *tsubo*, engraved with a bamboo. Signed: Masayoshi of Bushū.

1051.—*Iron*, a bundle of *nara*. Signed: Masayoshi of Bushū. XIX.

1052.—*Iron*, lenticular, chased with a *Ran* in *intaglio*, two leaves openwork. Signed: Masayoshi of Bushū.

1053.—*Iron*, the orchid design with perforated leaves. Signed: Masayoshi of Bushū.

1054.—*Iron*, the same *Ran* design, *intaglio*, with two leaves in openwork. Signed: Masayoshi of Bushū. XIX.

1055.—*Iron*, lenticular, a pair, each with three *nasubi*, the stalks incised, the fruit perforated and plugged *shakudō*. Signed: Masayoshi of Bushū. *Ex Hawkshaw Colln.* late XVIII.

1056.—*Iron*, perforated with cherry blossoms, *itozukashi*. Signed: Masayuki of Bushū.

1057.—*Iron*, carp and waves in the round, the eyes inlaid pearl. Signed: Matsunaga of Yedo.

1058.—*Iron*, *equisetum*, reaping knife and moon crescent in the round, touched with gold. Signed: Moritsuné of Bushū.

1059.—*Iron*, chased in low relief *intaglio* with clematis flowers and leaves with some perforations and *itozukashi* stalks. Signed: Namitoshi of Yedo.

1060.—*Iron*, lenticular perforated with clouds leaving the crescent of the moon in reserve, and pine trees; the lower part chased with a lake and two small houses on the shore, with reeds inlaid; a golden bird in flight above the pines. At the back, nets drying. Signed: Namitoshi of Yedo.

1061.—*Iron*, circular and inlaid in high relief with one of Yoritomo's cranes, *tanzaku* on leg, flying above lake Ewa. Signature almost illegible: Namitoshi of Yedo. early XIX.

1062.—*Iron*, a pair, rounded square, the metal deeply stabossed on one side to form high relief on the other. Shoki, in a rain coat from which his sword slightly protudes, scowls at an *Oni* kneeling on the muddy ground. The *kozuka* holes are fretted in the shape of struggling *Oni* with a small reserve gilt for the eye. Signed: Sakuma Nobuhide of Kōfu (Yedo) after Hanabusa Itcho's drawing. *Ex Hawkshaw Colln.* [PLATE V.]

1063.—*Iron*, a bamboo curved in the round. Signed: Sakuma Nobuhide of Bushū.

1064.—*Iron*, circular, bamboo leaves in the round. Signed: Nobutoshi of Kōfu.

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1065.—*Iron*, chased with a chrysanthemum in openwork in relief in two trifoliate openings, the side reserves *ishimé* with *itozukashi* cuts. Signed: Naotoki of Yedo. XIX. [PLATE XL.]

1065A.—*Iron*, three *nasubi*. Signed: Komai Nobutsuné Kaiunkaishi of Tamagawa, Bushū, at the age of 65.

1066.—*Iron*, chased in relief with a shattered plum tree and a fir tree on one side, bamboo on the other. Signed: Hashimoto Shōsei of Yedo (Tōtō). *Ex Huish Colln.* [PLATE XLI.]

1066A.—*Iron*, with *shakudō* rim, decorated with a cricket in the round inside a conventional leaflike opening, reed inlaid gold. Signed: Tadatsugu.

1067.—*Iron*, five *minogamé* and two smaller ones forming the outline, low relief modelling with *kebori* on tails. Signed: Tokihisa of Kōfu. *Ex Hawkshaw Colln.* XIX.

1068.—*Iron*, three *minogamé* forming a circle. Signed: Tokinaga of Yedo.

1069.—*Iron*, circular, the fishing basket, two birds, and old tree design, also conventional stream, all in the round. Signed: Tomokata. XIX.

1070.—*Iron*, a mat of rice straw circularly coiled, with a few golden grains showing. Signed: Tomotsuru, inscribed: forged of *namban* iron. *Ex Hawkshaw Colln.*

1071.—*Karakané*, with *shakudō* rim, cast bronze with the Eight views of Omi in low relief, cast from an original. Signed: Tomoyoshi of Tōtō. XVIII.-XIX.

1072.—*Sentoku*, in the shape of two straw packages used for shells. Signed: Toshimasa of Yedo. XVIII.-XIX.

1073.—*Iron*, chased in low relief with a chrysanthemum in bloom. Signed: Tsugunaga of Bushū, at back, character *no*.

1074.—*Iron*, circular, chased with chrysanthemum leaves in the round, with gold *nunomé* spots and *itozukashi* cuts. Signed: Gotō Tsunemasa. XIX.

1075.—*Iron*, chased in relief with the story of Choryo and Kosekiko, the faces inlaid *shibuichi*, details gold. Signed: Gotō Tsunemasa. [PLATE XLII.]

1076.—*Iron*, almost circular, chased in relief on a slightly concave surface, with a carp in a strong stream amongst water weeds inlaid gold; on the back, a swirling stream around an old tree stump. Signed: Gotō Tsunemasa with *Kakihan*. *Ex Hawkshaw Colln.* XIX. [PLATE XLII.]

1077.—*Iron*, chased in the round with a peony bush in bloom. Signed: Gotō Tsunemasa. [PLATE XLI.]

1078.—*Iron*, pair, circular, each chased as three chrysanthemum leaves in the round, touched with gold, inlaid with butterfly, bee, ladybird and another insect *iroyé* in relief. Signed: Tsunemasa. [PLATE XLI.]

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SWORD FITTINGS.

1079.—*Iron*, group of chrysanthemum flowers in the round inside a narrow rim. Signed: Tsunemasa.

1080.—*Iron*, circular, a crane and her young in a pine tree chased in the round. Signed: Tsunemasa.

1081.—*Iron*, three *gingko* leaves in the round, tipped with gold *nunomé*. Signed: Tsunemasa. XIX.

1082.—*Iron*, three *gingko* leaves tipped with gold *nunomé*. Signed: Tsunemasa. early XIX.

1083.—*Iron*, chased as a rice straw mat overrun with rats, two of which are inlaid. Signed: Sanshinsha Yasunaga (toshi) of Bushū.

1084.—*Iron*, decorated with a raft in openwork, and cherry blossoms in low relief and inlaid silver, *shibuichi*, and gold. late XVIII.

1085.—*Iron*, flight of five *chidori* above a wave. XIX.

1086.—*Iron*, chased in horizontal clouds and with a pine tree in the round. XIX.

1087.—*Iron*, circular, two banana leaves touched with gold. XVIII-XIX.

1088.—*Iron*, flat, with chrysanthemum leaf in openwork. XIX.

1089.—*Iron*, Kwanyu's halberd twisted in a circle. XIX.

1090.—*Iron*, perforated with three *nasubi*, and inlaid in relief with a praying mantis and two grasshoppers *shibuichi*. XIX.

1091.—*Iron*, flat, with chrysanthemum leaf in openwork. XIX.

1092.—*Iron*, chased all over with cherry blossoms within a narrow rim. XIX.

1092A.—*Iron*, *mokko* shape, almost cruciform, four semi-ellipses forming a rim within perforated boar's eyes at the réentrant angles. *Ex Hawkshaw Colln.* XIX.

1093.—*Iron*, lespedeza, clematis and fences, in the round. XIX.

1094.—*Iron*, *mokko* shape, chased all over with chrysanthemum flowers and leaves partly rubbed with gold in the centres.

1095.—*Iron*, circular rim enclosing two stems of rice standing with leaves, chased in the round, an ear of grain in openwork on one side, each *riōhitsu* formed by a chain of stylised small geese. XIX.

1096.—*Iron*, *mokko* shape, the ground chased in openwork of *shippō* and *shippō* within lozenges, charged with three inflorescences of *paulownia*, the leaves nerved in gold wire. XIX.

Numbers 1092A to 1102 inclusive are from the Hawkshaw Collection.

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1097.—*Iron*, elongated *mokko* shape, almost cruciform, enclosing a curvilinear lozenge, all connected by small stylised geese. XVIII.

1098.—*Iron*, chrysanthemoïd shape, sixteen groups of four petals each alternately solid (fluted) and perforated. XVII.-XVIII.

1099.—*Iron*, three insects in openwork within a rounded rim. XIX.

1100.—*Iron*, circular rim, enclosing a symmetrical design, four *mitsutomoyé* in rings attaching the *seppa dai* to the rim, and the whole connected together by three groups of arrow ends. XVII.-XVIII.

1101.—*Iron*, circular rim enclosing a semis of chrysanthemum flowers in the round, some perforated, the petals gilt or silvered in *nunomé*. XVIII.-XIX.

1102.—*Iron*, almost circular, a *Hōwō* chased in the round, its wing and tail closing the outline. *Ex Hawkshaw Colln.*

1103.—*Iron*, chrysanthemum leaves in the round, tipped with gold *nunomé*.

1104.—*Iron*, openwork in Bushū style with three *aoi* leaves and *karakusa*. late XVIII.—early XIX.

1105.—*Iron*, flat, perforated, with a design of chrysanthemum in the water in positive silhouette. Yedo, XIX.

1106.—*Iron*, small, circular, conventional border of geese in flight, openwork. XVIII.

1107.—*Iron*, basket filled with chrysanthemum. XIX.

1108.—*Iron*, with *shakudō* rim, chased in relief with three horses, two under a cherry tree, the flowers inlaid silver, the other beneath a weeping willow. Yedo work, XIX.

SUNAGAWA.

1109.—*Iron*, a group of chrysanthemum flowers. Signed: Shohakudō Sunagawa Shigehisa (toshi) = Shigenaga.

1110.—*Iron*, chased all over with chrysanthemum blossoms. Signed: Shohakudō Sunagawa Shigenaga (toshi).

1111.—*Iron*, a bundle of *nusa* tipped with gold *nunomé*. Signed: Sunagawa Masaharu.

1112.—*Iron*, chased as a couple of racemes of *paulownia* with leaves, modelled in the round. Signed: Sunagawa Masayoshi. [PLATE XLIII.]

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INABA.

The Suruga family is the chief one amongst the workers of Inaba (Inshu) where two of the [illegible] stayed on the way back to their native province of Izumo, after working in Echizen. They brought with them some of the peculiarities found in the work of the latter province, in the [illegible] Kunitsugu. Yukiyoshi [illegible] writer compared their work to Chōshū although the differences are notable both in style and subject and also in patina. The specimens gathered here cover a large field in the Suruga school. Here again the first character in a number of the names can be read in various ways: *Taka*, *Taka*, *Inaba*, *ie*, *mochi*, &c., but the first two readings alone are used.

1113.—*Iron*, oval, chased in low relief with a bamboo on each side, the leaves touched with gold *nunomé*. Signed: Suruga Takayuki of Inaba. XIX. [PLATE XLV.]

1114.—*Iron*, circular, a pine tree in the round, inlaid later with a snake, *shibuichi*. Signed: Masahiro of Inaba.

1115.—*Iron*, waved edge, the surface chased with *sasida yasurimé*. Signed: Suruga of Inaba.

1116.—*Iron*, kaku-gata with rounded corners, the edge gilt in *nunomé*, polished surface cut through in *sukashi* with six plum flowers or buds and three pine needles. Signed: Suruga of Inaba. *Ex Hawkshaw Colln.* [PLATE XLII.]

1117.—*Iron*, chased in the round as follows: chrysanthemum and a hedge, slight inlay of gold and *shakudō*. Signed: Suruga Takaoki of Inabō. [*Illustrated in* "*Legend*" and PLATE XLV.]

1118.—*Iron*, chased in the round with a clematis vine in bloom. Signed: Suruga Takurio of Inaba (Takayoshi). [PLATE XLV.]

1119.—*Iron*, chased in relief with a *shinsenawa*, the *gokai* gilt, and inlaid with two rats in high relief, *shibuichi*. Signed: Suruga Takayuki of Inaba. [PLATE XLV.]

1120.—*Iron*, a *Nara Nagae* in the round, with gold details on top rails. Signed: Takashige of Suruga, Inaba. [PLATE XLV.]

1121.—*Iron*, chased in relief with a narcissus on one side, and *mō* grass (annularia-myriophyllum) on the other, butterfly and *Ran*, *shinsukashi*. Signed: Masamitsu of Inaba. XIX. [PLATE XLV.]

1122.—*Iron*, circular, three books in the round, stitched and labelled in gold. Signed: Masamitsu of Inaba. [PLATE XLV.]

1123.—*Iron*, algæ chased in the round, touched with *nunomé*. Signed: Kazumitsu of Inaba. *Ex Huish Colln.* [PLATE XLV.]

1124.—*Iron*, chased in low relief with a dragon in the waves, the flames and gem gilt. Signed: *Heian ni oite* Inaba *Koreo Horu* (made in Kyoto).

1125.—*Iron*, circular rim enclosing a bamboo touched with gold *nunomé*. Signed: Suruga of Inaba.

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KIAMI.

There are three kinds of Kiami work: some *tsuba* are in openwork, some in openwork with flat *nunomé zōgan*, some again are rather heavily hot-punched with stamps leaving impressions of flowers, crests, butterflies, &c.

The first Kiami, Kanenobu, worked in Aki and is said to have been the second Hoan, but it is probable that Kanenobu was the traditional name (*tōrina*) of the family as there are great differences in age, style and technique in the pieces signed Kanenobu.

1126.—*Iron*, circular rim enclosing banana leaves, cones and pine needles, inlaid with silver and gold *nunomé*. later XVIII. [PLATE XLIV.]

1127.—*Iron*, conventional design of triangles forming four *mitsu uroko* crests, the surface inlaid with silver *nunomé* in chevrons. (early Kiami ?) [PLATE XLIV.]

1128.—*Iron*, circular, rough surface punched with coins and touched with *nunomé*. Unsigned. Kiami style. XVIII. [PLATE XLIV.]

ECHIZEN SCHOOLS, KINAI.

This family worked in Echizen, and its productions were so famous that a wholesale manufacture of Kinai *Shiiremono* took place circa 1820-1830 or perhaps even earlier. It is thought that at least five genuine Kinai generations were at work during the Seventeenth to Eighteenth Centuries as the fifth was mentioned in the *Soken Kisho* as being then alive. Captain Brinkley saw the tombstones of two Kinai, dated 1680 and 1699 respectively.

1129.—*Iron*, circular, group of monkeys (twenty-five on one side and twenty-seven on the other) chased in relief, with a few in the round. Signed: Kinai (near *kōgai* hole) with *Kakihan* (near *kozuka* hole). *Illustrated in Hawkshaw Catalogue.* XVIII. [PLATE XLIII.]

1130.—*Iron*, three plum flowers in full bloom, amongst an amas of buds, chased in the round. Signed: Kinai of Echizen. *Ex Hawkshaw Colln.* XIX. [PLATE XLVI.]

1131.—*Iron*, narrow circular rim enclosing a hat, reaping knife and bundle of Tokusa. Signed: Kinai of Echizen (long stroke). XVIII.

1132.—*Iron*, an amas of twenty-one small shells, chased in the round. Signed: Kinai of Echizen. *Ex Hawkshaw Colln.* late XVIII.—early XIX.

1133.—*Iron*, six *aoi* leaves in the round, grouped so as to form a hexagonal outline, with the points of the leaves outwards; no stalks. Signed (in hasty script): Kinai of Echizen. *Ex Hawkshaw Colln.* late XVIII.

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1134.—*Iron*, two monkeys under a chestnut tree, *marubori* with gold *nunomé*. Signed: Kinai of Echizen. late XVIII.

1135.—*Iron*, thirteen lobes formed by the outlines of musical and other implements of the *No*, cymbals, hand drums, three fans, masks, mask boxes, feather fan, flute, *ogi*, paper fans, *eboshi*, &c., in low relief. Signed: Kinai of Echizen. *Ex Hawkshaw Colln.*

1136.—*Iron*, *mokko* shape with rounded rim enclosing an openwork design of *kiku* and *kiri* connected by scrolls; dew drops gilt *nunomé*. Signed: Kinai of Echizen (with *nai* in *soshō*). *Ex Hawkshaw Colln.* XIX.

1137.—*Iron*, narrow rim, a radish in the round. Signed: Kinai of Echizen. XVIII.-XIX.

1138.—*Iron*, circular, enclosing two groups of five shells each in the round. Signed: Kinai of Echizen. XVIII.

1139.—*Iron*, a dragon and clouds in the round. Signed: Kinai of Echizen (short stroke *nai*.) XVIII.

1140.—*Iron*, circular, *inrō*, pouch and Hannya mask in the round. Signed: Kinai of Echizen. XVIII.-XIX.

1141.—*Iron*, a medley of *aoi* leaves. Signed: Kinai of Echizen. XVIII.-XIX.

1142.—*Iron*, chased with a peony flower and leaves. Signed: Kinai of Echizen.

1143.—*Iron*, two *aoi* leaves within a rim of square section. Signed: Kinai of Echizen.

1144.—*Iron*, two cray fishes in openwork *marubori*. Echizen style.

1145.—*Iron*, circular, chased with fern-like leaves in the round. Signed: Kinai of Echizen. XVIII.

1146.—*Iron*, two clam shells entering on another. Signed: Kinai of Echizen.

1147.—*Iron*, Hannya mask, fan, mask box, T stick in the round within a circular rim. Kinai of Echizen. XVIII.

1148.—*Iron*, a mass of sea shells in *marubori*. Signed: Kinai of Echizen. late XVIII.

[PLATE XLVI.]

1149.—*Iron*, a *Hōwō* bird in the round. Signed: Kinai of Echizen.

1150.—*Iron*, a loquat branch. Signed: Kinai of Echizen.

1151.—*Iron*, a dragon in the round. Signed: Kinai of Echizen.

1152.—*Iron*, circular, large *namako* openings enclosing four shells and a cidaris in the round. Signed: Kinai of Echizen.

1153.—*Iron*, circular, chased in low relief with a dragon on each side. Signed: Kinai of Echizen.

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1154.—*Iron*, two *aoi* leaves. Signed: Kinai of Echizen.

1155.—*Iron*, circular rim enclosing three *sagittaria* leaves in the round. Signed: Kinai of Echizen.

1156.—*Iron*, chased as a dragon in clouds in the round. Signed: Kinai of Echizen. [PLATE IV.]

1157.—*Iron*, chased in the round with five quails amongst rice. Signed: Kinai. late XVIII.—early XIX. [PLATE XLVI.]

1158.—*Iron*, chased in the round as two *Hōwō* birds. Signed: Kinai of Echizen (long stroke). [PLATE XLVI.]

1159.—*Iron*, circular rim enclosing an *inrō* with *kinchaku* and Hannya *netsuké*. Signed: Kinai of Echizen.

1160.—*Iron*, circular, an *asagao* plant and small fence in the round. Signed: Kinai of Echizen. XVIII.

1161.—*Iron*, two butterflies affrontés. Kinai style, XIX.

1162.—*Iron*, circular rim enclosing two boar's eyes and two groups of three shells, *marubori* touched with gold. Signed: Kinai of Echizen.

1163.—*Iron*, circular, six pairs of *aoi* leaves. Signed: Kinai of Echizen. XVIII.-XIX.

1164.—*Iron*, two *aoi* leaves in the round. Signed: Kinai of Echizen.

1165.—*Iron*, two *aoi* leaves in the round. Signed: Kinai of Echizen.

1166.—*Iron*, circular, two *aoi* leaves. Signed: Kinai of Echizen (forgery). XIX.

1167.—*Iron*, same design but with gold *nunomé* spirals, same signature, also Shiiré. XIX.

1168.—*Iron*, circular, two *aoi* leaves with gold *nunomé* on stems which form the rim, better signature. XIX.

1169.—*Iron*, two *aoi* leaves and stems, one in outline only, inlaid with gold *nunomé* scrolls. Signed: Kinai of Echizen. early XIX.

1170.—*Iron*, two *aoi* leaves in the round. Signed: Kinai of Echizen. XIX.

1171.—*Iron*, two shells, *haliotis* and clam. Signed: Kinai of Echizen. late XLVI. XVIII.-XIX.

1172.—*Iron*, circular, three *aoi* leaves within a circular rim. Signed: Kinai of Echizen. early XIX.

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OTHER ECHIZEN WORKERS.

1173.—*Iron*, chased as a dragon amongst clouds and waves. Signed: Hayashi Mitsunaga of Echizen.

1174.—*Iron*, chased in the round with *aoi* leaves. Signed: Takahashi Gihei Tachibana Tadatsugu of Echizen.

HARUTA, OF UNSHU (IZUMO).

The following Haruta craftsmen worked in Matsué, the family consisted of smiths who went to Echizen, but later some descendants went back to Izumo, others stopping in Inaba formed the Suruga family. Their work is usually simple, but in some cases of *ita tsuba* perforations are met with, half the thickness being affected on each side so that they overlap.

1175.—*Iron*, pair, flat, inlaid in high relief with seven crests of Mitsuaoi (Tokugawa) in *shakudō*. Signed: Haruta Muneyoshi forged this, and Miyasaki Toshinobu of Unyo. [PLATE XLVI.]

1176.—*F.K.*, pair *iron*, chased in relief with natural *paulownia* and *Hōwō*, the latter treated heraldically, the field inlaid with gold *rinzu*. Signed: Haruta Munenori of Matsué. [PLATE XXXIII.]

1177.—*Iron*, chased in openwork with surface tooling, with seven *aoi* leaves on waves. Signed: Haruta Hirōtsugu.

AKAO, OF ECHIZEN AND YEDO.

This family originated in Echizen but split in two branches one of which remained in that province, the others working in Yedo. Much of the latters' work is flat, openwork showing the Akasaka influence but with stiffer and more geometrical designs.

1178.—*Iron*, circular, chased in *marubori* with two *nasubi* and long beans. Signed: Akao Kiyotsugu. [PLATE XLVI.]

1179.—*Iron*, five dried fishes chased in the round. Signed: Akao of Echizen. XVIII. [PLATE XLVI.]

1180.—*Iron*, six *awabi* shells in the round within a circular rim. Signed: Akao.

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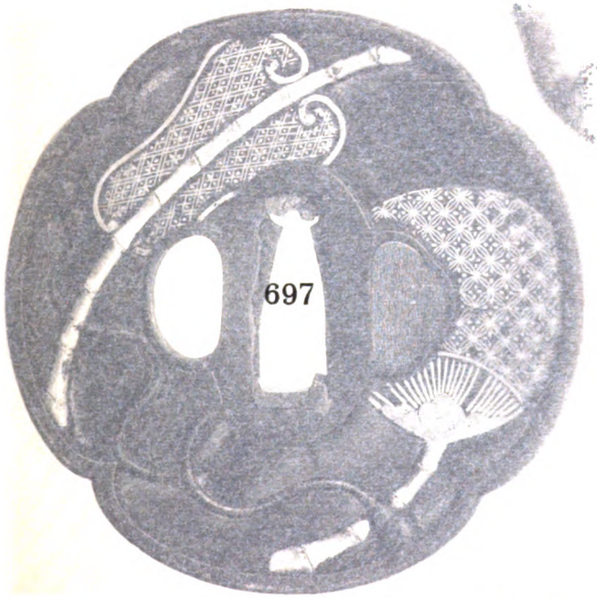

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XXX. AWA, KENJO.

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WORKERS.

[illegible] Hayashi Mitsunaga of

[illegible] Ginoi Tachibana

713

(OX[illegible]O).

[illegible] of smiths who
[illegible] Inaba formed
[illegible] perforations are

[illegible]oi (Tokugawa) in
[illegible] [PLATE XLVI.]
[illegible] latter treated
[illegible] [PLATE XXXIII.]
[illegible] on waves. Signed:

699

YIDO.

[illegible]h remained in that
[illegible]work showing the

[illegible] bears. Signed: Akao
[PLATE XLVI.]

[illegible] XVIII. [PLATE XLVI.]

[illegible] Signed: Akao.

[illegible] Kiyosugu.

1179.—*Iron*, five [illegible] in [illegible]

1180.—*Iron*, six [illegible] sheets in the [illegible]

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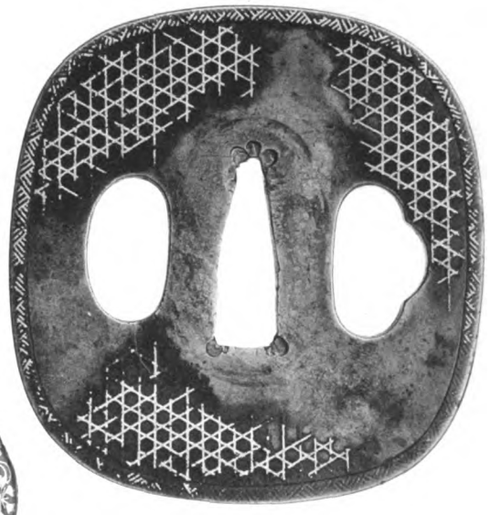

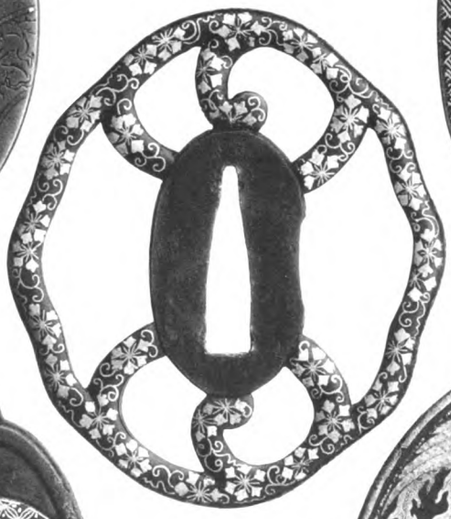

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NARA.

Toshiteru originated this school at the beginning of the Seventeenth Century, working chiefly on iron, but the craftsmen of the main line were surpassed by the three great pupils of the family, TOSHINAGA, JOI, and YASUCHIKA, who developed styles derived from the old Nara school, yet sufficiently differentiated to form three new subsidiary schools, the ensemble of which forms the best known "later Nara" school.

TOSHINAGA (Toshihisa TAHEI, 1667-1737) was a skilful chaser, who specialized in historical and legendary subjects, in high relief, sometimes entirely in the round; his son followed his style, and his best pupil, SHOZUI, originated the HAMANO school.

SUGIURA JOI (1700-1761), a pupil of Nara Juyei (Toshinaga), adopted the family name NARA. Although he is said to have worked in high relief, he affected low relief inlay and *intaglio relievato*; chiefly Chinese subjects and animal designs characterize his work. His best pupil was is nephew Jowa, and his style is partly followed by some of the Sekijoken family.

Joi's genuine work is extremely rare in Japan. A writer, now well over seventy, stated a few years ago that he had seen very few pieces and that he had never seen one in high relief.

TSUCHIYA YASUCHIKA (1669-1744) made a greater use of purely decorative designs; he was followed by five generations, and his pupils are nearly fifty in number, but they modified his style considerably and in the Nineteenth Century follow almost entirely the general rule of blending and intermixing designs and techniques to suit the taste of the period.

The distinction between the first and second Toshinaga, as with the first and second Yasuchika, are almost entirely based on details of technique, position of the signature, style of writing and chisel used to cut the characters, one being sharp the other a gouge. The third Yasuchika signed in cursive; the fourth has a different style of work, chiefly engraved; the fifth and sixth are easily differentiated, the last assumed the name Yasuchika without official family recognition and shaped his *Kakihan* to indicate that he considered himself the sixth descendant of Tsuchiya Toū.

1181.—*Iron*, small, a foreigner in long cloak and tall hat playing the trumpet, small dog inlaid in relief *shibuichi*. Signed: Toshinaga. late XVIII.

1182.—*Iron*, circular, the rim slightly raised, inlaid in relief and chased with Idaten in the clouds holding a pagoda, and a devil beneath in the waves; pine tree at back inlaid with *tsuta* creeper. Signed: Toshinaga.

1183.—*K.*, *shibuichi*, inlaid in high relief with a foreigner blowing a long trumpet; his dress lavishly inlaid, a dog standing at his feet. Signed: Toshinaga. late XVIII.—early XIX. [PLATE L.]

1184.—*Shakudo*, chased in relief with an old man under a mulberry tree lighting his pipe to an *ishidoro*, gold moon above. Signed: Toshinaga. [PLATE XLVII.]

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1185.—*Sentoku*, chased in high relief with Shoki, sword in hand, inlaid with an *Oni* at back carrying away a white banner, under a pine tree. *Kakihan* of Toshinaga. [PLATE XLVII.]

1186.—*Shibuichi*, chased and inlaid in relief with Jurojin and his crane on one side under a pine tree, child inlaid in relief at back. Signed: Toshinaga. early XIX. [PLATE XLIX.]

1187.—*Copper*, *mokko* shape, inlaid in relief with a bamboo and plum tree springing from the same place, *shakudō*, silver and gold. Signed: Nara Toshinaga.

1188.—*Shibuichi*, polished surface. The *oni yarai*, a householder throwing peas to expel the *Oni*; the little devil appears on the other side, looking upon the proceedings through a lattice window; on a wall are pasted various charms with invocations for everlasting luck. Signed: Toshinaga, after a drawing by Hanabusa Itchō. *Ex Hawkshaw Colln.* XIX. (?)

1189.—*Iron*, small, chased in relief and inlaid with the Chinese sage Sonko reading out of a window by moonlight. Signed: Toshinaga (? II.). late XVIII.

1190.—*Copper*, *ishimé*, inlaid with a gourd vine in relief *shakudō*, *shibuichi* and light gold, silver rim. Signed: Nara Toshinaga (forgery).

1191.—*Copper*, small, scantily inlaid with silver top to a Fuji mountain, and the pines of Miho *shakudō*. Signed: Nara Toshinaga (*naga* in *soshō*, forgery).

1192.—*Shibuichi*, *aori* shape, inlaid with a child carrying books and looking at a crane in flight. Signed: Toshinaga (imposition). XIX.

1193.—*K.*, *shibuichi*, chased with a figure of Jurojin and his stag, face, headgear and cape inlaid *hirazōgan*, with slight modelling. Signed: Toshinaga. late XVIII.—early XIX

1194.—*F.K.*, *niguromé*, inlaid, *K.* two Chinese ladies playing with dice at *Suguroku*, warrior watching; *F.* *mizukuruma*. Signed: Toshinaga with *Kakihan*. *Ex Hawkshaw Colln.* [PLATE LIV.]

1195.—*F.K.*, *shakudō*, inlaid in relief with Toba and his attendant. Signed: Toshinaga with *Kakihan*. *Ex Hawkshaw Colln.*

1196.—*K.*, *shakudō*, inlaid with a cock in high relief copper and gold, engraved with a poem:

Ni san ban tori wa naku tomo atsusa kana

"It is still very hot, although the cock crowed two or three times already" (Rocho). Signed at back with *Kakihan* only, on copper base.

1197.—*F.K.*, *shibuichi*, delicately chased in relief with Jurojin on *K.*, and two *minogame* on *Fuchi*. Signed: Toshinaga.

1198.—*F.K.*, *dark niguromé*, inlaid with a dead tree, covered with ivy, two crows on the trunk on *K.* and one on a branch on *F.*, *iroyé* work. Signed: Toshinaga.

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1199.—*F.K.*, *shibuichi*, chased and inlaid with a red eagle on *K.*, and a monkey with young hiding in a rocky cave swept by a storm on *F.* Signed: Toshinaga.

1200.—*F.K.*, *iron*, chased in relief with Chohi and Komei, inlaid halberd and fan on *Fuchi*. Signed: Toshinaga.

1201.—*F.K.*, *shibuichi*, inlaid *iroyé* in relief. *K.* a temple watchman under a pine tree, lantern in hand, laughing at a fox on whose head a *zori* does duty for a hat, the string held in the animal's mouth. Signed: Toshinaga.

1202.—*F.K.*, *shibuichi*, shallow, *K.* inlaid with a well bucket on the handle of which is perched a shrieking sparrow; *F.* with stream, rocks, well head on which stands a frog. Signed: Toshinaga (weak writing). early XIX.

1203.—*F.K.*, *shibuichi*, the rat catcher, red copper, in relief, in a room the torn *shoji* of which is inlaid with "pasted" up sketches and fan leaves; rat on besom on *F.* (after Toshinaga's design).

1204.—*F.K.*, dark *shibuichi*, chased and inlaid with Shoki holding a tama on *K.*, and a small *Oni* hiding in a pine tree on *F.* Signed with *Kakihan* of Toshinaga on top right-hand corner. XVIII.-XIX.

1205.—*F.K.*, *niguromé*, chased in relief, *uchidashi* with Chohi and Komei, horse and pine tree trunk on *F.* Signed: Toshinaga.

1206.—*F.K.*, *iron*, chased and inlaid with Shoki on *K.* and an *Oni* running away with a *manji* banner on *F.* Signed: Toshinaga.

1207.—*F.K.*, *shakudō*, inlaid in relief with a lanky cock standing on one leg, *iroyé* work; two smaller birds, red lily and fence on *Fuchi*. Signed: Toshinaga. XIX. [PLATE LI.]

1208.—*F.K.*, dark *shibuichi*, inlaid in relief with a weeping willow and swallow feeding four young ones in a hollow of the tree. Signed: Toshinaga.

1209.—*F.K.*, *shibuichi*, inlaid in relief with Shoki on *kashira* holding a red devil, another red devil on oak tree on *Fuchi*. Signed: Toshinaga.

1210.—*F.K.*, *shibuichi*, inlaid in relief with Idaten in the clouds, and a red *Oni* thrown in the waves. Signed: Toshinaga.

1211.—*F.K.*, *sentoku*, chased in relief with Shoki holding a *tama*; *F.* inlaid with two *Oni* in the clouds, one holding a rosary. After Toshinaga.

1212.—*Sentoku*, a conventionalized *amario* in the round. Signed: Toū. [PLATE IV.]

1213.—*Iron*, chased in relief with the elephant carrying a gilt *tama*. Inscribed: In the Kioho period an elephant was brought over from foreign countries. Signed: Yasuchika. [PLATE XLVIII.]

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1214.—*Niguromé*, inlaid in high relief with a *fugu* fish and a spray of plum blossom. Signed: Yasuchika. [PLATE XLVII.]

1215.—*Copper*, chased in *katakiri* with creeper lines and maple leaves touched with gold, *shakudō* rim. Signed: Yasuchika.

1216.—*Iron*, oblong, chased with broad cross chisel cuts with reserves, imitating rough boards, inlaid with the emblems of the New Year's festivities. Signed: Yasuchika. [PLATE XLVIII.]

1217.—*Sentoku*, same style with slightly different treatment.

1218.—*Copper*, *aori* shape, hammered in furrows, inlaid with a snail and a gourd vine, *iroyé* work in relief. XIX.

1219.—*K.*, *shakudō*, *ishimé*, inlaid in relief with the Six Poets, details of dresses gold, *iroyé* work. Signed: Toū. early XIX.

1220.—*K.*, *copper*, in the shape of a bamboo of three nodes decorated with pine branch engraved, plum twig "Korin *gwa*," bamboo leaves "Tsunenobu *fudé*"; cross hatched back. Inscribed: Enkyo 2, third month, 1745, made at the age of 71, seal Toū (one of the classical instances of false dating: Yasuchika I. died 1744, aged 75; Yasuchika II. died 1747, aged 53).

1221.—*K.*, *shibuichi*, inlaid and chased in relief with two wild geese in flight. Seal (in gold): Toū. XVIII. [PLATE L.]

1222.—*Copper*, with irregular wavy outline, oval in general shape, the surface modelled in hollows like wax; Tekkai Sennin blowing away his spirit. Signed: Toū.

Ex Hawkshaw Colln. XVIII. [PLATE XLVIII.]

1223.—*Iron*, rounded oblong, chased in low relief with wild geese, rain and reeds. Signed: Toū, at left top corner of *seppa dai*.

1224.—*Iron*, inlaid with an elephant, a man holding a long spear, and two sparrows in relief. Seal: Toū.

1225.—*Iron*, a *daikon* curled in a circle, inlaid with a rat, silver, and two *tama*, *shakudō*. Seal (inlaid gold): Yasuchika. XVIII.

1226.—*Iron*, *mokko*, with raised hammered edge, chased with Daruma in the round under a pine tree. Signed in small characters on left bottom corner: Yasuchika. XIX.

1227.—*Sentoku*, oval, with beaten edge, inlaid with *chidori* in flight. late XVIII.

1228.—*Iron*, hammered, perforated with two holes in the ground and inlaid with three ants. Signed: Yasuchika.

1229.—*K.*, *iron*, shaped as a writing brush in a bamboo handle, the tip silver with *shakudō* end, the bamboo inlaid in gold *nunomé* with a twig and leaves. Gold signature: Yasuchika.

XVIII. [PLATE L.]

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740 2252 2248 2246 721 3780 683 3707 3775

765 782 746 2249

775 778

777 780

773 779

XXXI. HOSONO, MURAKAMI, TSUJI.

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[illegible] and a spray of plum blossom. Signed: [illegible] [PLATE XLVII.]

[illegible] creeper lines and maple leaves touched with gold, [illegible]

[illegible] broad cross [illegible] cuts with reserves, imitating rough boards, [illegible] New Year's festivals [illegible] Yasuchika. [PLATE XLVIII.]

[illegible] same style with slightly different [illegible]

[illegible], *aori* shape, hammered in fu[illegible] with a snail and a gourd vine, *iroyé* [illegible] XIX.

[illegible] *shiroé*, inlaid in [illegible] with the Six [illegible] details of dresses gold, *iroyé* [illegible] early XIX.

[illegible] a bamboo of [illegible] inches decorated with pine branch [illegible] leaves [illegible] *nobu fuki*"; cross hatched back. [illegible] of 71, seal Tōū (one of the classical [illegible]; Yasuchika II. died 1717, aged 53).

1221.—*Iron*, [illegible] and geese in flight. Seal (in gold): [illegible] XVIII. [PLATE L.]

1222. *Iron*, with irregular [illegible] shape, the surface modelled in hollows like wax; Tekkai Sennin [illegible] away his spa[illegible] Signed [illegible] Ton.

Ex Hasegawa Collection. XVIII. [PLATE XLVIII.]

1223. *Iron*, rounded [illegible] chased in low relief with wild geese, rain and reeds. Signed: [illegible]

[illegible] holding a long spear, and two sparrows in [illegible] silver, and two *tama* [illegible] *shakudō*. XVIII.

[illegible] with Daruma in the round under [illegible] Yasuchika. XIX.

1227. *Sentoku*, [illegible] with beaten edge [illegible] right. late XVIII.

1228.—*Iron*, hammered, perforated with two [illegible] ground and inlaid with three ants. Signed: Yasuch[illegible].

1229. *Iron*, shaped as a writing brush in a bamboo handle, the silver with *shakudō* end, the bamboo inlaid in gold *nunomé* with a twig and leaves. Gold signature: Yasuchika.

XVIII. [PLATE L.]

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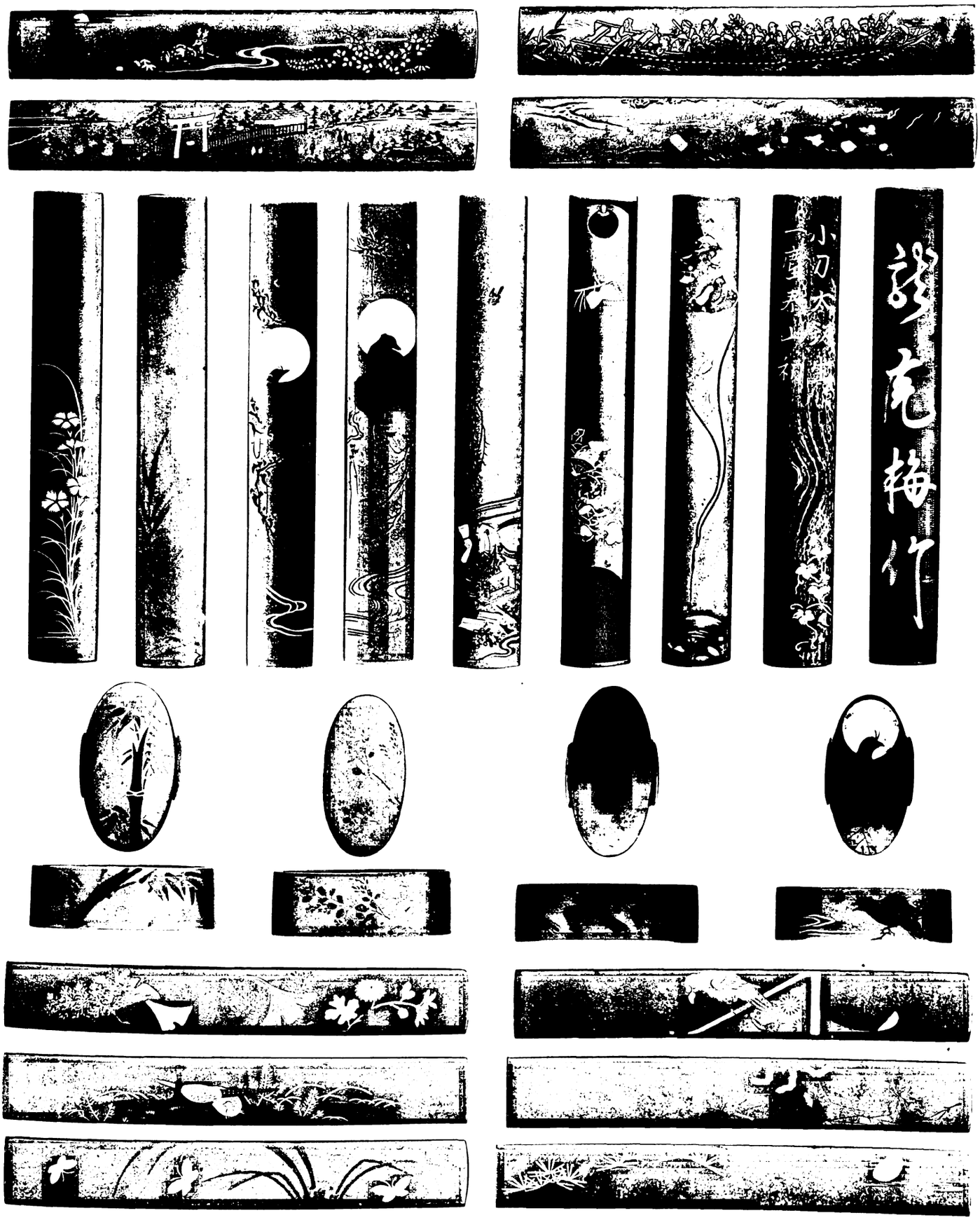

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1230.—*K.*, *iron*, inlaid in relief with two fronds of *warabi* and a leaf. Signed: Yasuchika.
XVIII. [PLATE XLVII.]

1231.—*K.*, *copper*, *ishimé* ground, inlaid with three *chidori* and reeds bending in the wind. Signed: Yasuchika. late XVIII.—early XIX.

1232.—*Copper*, pear rind surface, chased and inlaid in relief with cash, and charms. Signed, with *Kakihan*. [PLATE XLVIII.]

1233.—*K.*, *copper*, *ishimé*, inlaid in high relief with two leaves (containing cooked rice) and a *noshi*. *Kakihan* of Yasuchika (II.).

1234.—*Sentokudō*, with remains of surface gilding; a dragon coiled on itself. Signed: Yasuchika. *Ex Hawkshaw Colln.* XVIII.

1235.—*Sentoku*, rounded square, *ishimé* surface imitating the rough skin of a pear, slightly raised rim and flat rope edge gilt on one side, two circular medallions in reserve and low relief chasing, a *Hōwō* and the character *Fuku* both gilt; on the other three medallions with curled dragon, *karashishi*, and the character *Jiu*. Signed at top right corner of blade hole: Yasuchika.
Ex Hawkshaw Colln. late XVIII.

1236.—*Shakudō*, polished surface; Shōki, lifting the brim of his hat to look upwards; modelling in *intaglio relievato*, head and right arm inlaid in relief, dress decorated in a formal style. Signed: Yasuchika. *Illustrated Hawkshaw Catalogue.* XIX. [PLATE XLVII.]

1237.—*Sentoku*, oblong *tsuba* with slightly cut corners, raised rim and *ishimé* surface originally. Decorated with two seals in *tensho* on one side, on the other with a gourd shape seal, over which a character or *Kakihan* has been drawn in ink (imitated in *shakudō* inlay); two holes lined with silver at two opposite corners, a small hole at the top filled with lead. The general outline altered by cutting the metal away to fit a sword with *kozuka* and *kōgai*. *Ex Hawkshaw Colln.* XVIII.

1238.—*K.*, *niguromé*, inlaid with a water bucket, in high relief, and a stream, gold and *katakiri*. Signed: Yasuchika. *Shiiré*.

1239.—*K.*, *shibuichi*, engraved with seven horses in *katakiri*. Signed: Yasuchika (IV.).
XIX. [PLATE L.]

1240.—*F.K.*, *shibuichi*, chased in very low relief with Ushiwaka and Benkei reading; *F.* with pine tree, halberd and fence. Signed: Kensuido Ichirin (this piece gives an unrecorded studio name of the Fourth Yasuchika in his early days and shows the influence of Konkwan). [PLATE LIV.]

1241.—*K.*, *copper*, engraved in *katakiri* with Kwanyu holding fast another warrior; *pointillé* detail. Unsigned piece in the early style of the Fourth Yasuchika.

1242.—*K.*, *shibuichi*, powerfully chased in *katakiri* with Shōki standing on a bridge under which hides an *Oni*. Signed: Tounsai Tsuchiya Yasumasa=Yasuchika V. [PLATE L.]

1243.—*Iron*, inlaid with the moon on one side and its reflection in water on the other, also a small cuckoo in flight. Signed: Yasuchika (IV. or V.).

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1244.—*F.K.*, *copper*, *ishimé*, inlaid with a poppy on each piece. Signed: Toū (Yasuchika). early XIX.

1245.—*Iron*, large circular, chased in relief with Futen holding the bag of the winds. Signed: Tsuchiya Masachika.

1246.—*K.*, *shakudō*, inlaid with four dried fishes, partly gilt. Signed: Tsuchiya Masachika, dated Tempo 13, 1842.

1247.—*Iron*, circular, chased and inlaid with Saigyo (brass) in the wind, at the foot of Fuji. Signed: Tsuchiya Masachika, dated Ansei 2. 1855. [PLATE XLVIII.]

1248.—*Shibuichi*, small *aori* shape, inlaid with a big spider and *shakudō* in high relief. Seal: Masachika. XIX.

1249.—Dark *shibuichi*, chased with deep rain lines and inlaid with a cricket, *shakudō* and gold. Signed: Yasuchika Rokusei. [PLATE XLVIII.]

1250.—*K.*, *copper*, engraved with a grasshopper, the antennæ eyes, &c., inlaid gold *hirazōgan*. Signed: Hogen Yasuchika.

1251.—*F.K.*, *shibuichi*, chased in relief with the seated Kwannon with twig in bottle by the side of the sea; waves on *F.* Signed: Hogen Yasuchika (VI.). XIX.

1252.—*F.K.*, *shibuichi*, *K.* inlaid with a stag on a rock, *shakudō* with gold spots; *F.* engraved with *chidori* in flight. Signed: Yasuchika (VI.). [PLATE LI.]

1253.—*F.K.*, *shibuichi*, engraved in *katakiri* with Fuhi and the Kirin. Signed: Hogen Yasuchika, engraved *Kakihan*, hachi jiu san (83), Watase Hirozaemon Shitaji (prepared the ground metal). [PLATE LIX.]

1254.—*Shibuichi*, chased in *intaglio* with Ritaihaku contemplating the waterfall (on back), face inlaid in high relief *shibuichi*. Signed: Tsuchiya Seimin. XIX. [PLATE XLIX.]

1255.—*K.*, *iron*, chased with an Otafuku carrying a fan, her dress inlaid with gold *uroko*, moonlight scene. Signed: Tounsai Seimin. [PLATE L.]

1256.—*K.*, *shibuichi*, decorated in relief with a Sambasso dancer, the mask and cap inlaid *shakudō*. Signed: Tsuchiya Seimin. XIX.

1257.—*F.K.*, *shibuichi*, inlaid in relief with Chokwaro and a horse, gilt. Signed: Tsuchiya Seimin. XIX.

1258.—*K.*, *shibuichi*, chased in high relief with a dragon amongst clouds, *shakudō* back with tiger and bamboo *katakiri*. Signed: Seimin.

1259.—*F.K.*, *shakudō*, *ishimé*, *K.*, chased in reserve with characters 画 and 壁 in relief; *F.* inlaid with a large head of Daruma, *uchidashi*, with red robe and gold ear-rings. Signed: Yasuchika (VI.). [PLATE LI.]

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1260.—*K.*, *copper*, minute *ishimé*, inlaid in relief *shakudō* and gold with a toy duck and a reed. Signed: Morichika. circa 1855. [PLATE L.]

1261.—*Kōgai*, *copper*, *ishimé*, ground inlaid in high relief with a lotus, the leaves *shakudō* and *shibuichi*, blossom gold. Signed: Morichika.

1262.—*K.*, *sentoku*, inlaid in relief with a frond of *warabi*, *shakudō*, and a snail also in relief on another frond, gilt. Yasuchika school. late XVIII.—early XIX.

1263.—*F.*, *copper*, polished; with sinuous scratches, and inlaid in high relief. *Kashira* with *Warabi* (*shakudō*) and equisetum, copper and gold, bracken gold; *Fuchi* and *Kurikata*, *warabi*, *daikon*, bracken; *Kojiri*, *urakawara*, *warabi* and bracken. Style of Yasuchika. *Ex Hawkshaw Colln.*

1264.—*K.*, *copper*, inlaid in relief with a dried fish, *shibuichi* rubbed with gold. *Ex Huish Colln.*

1265.—*F.K.*, *shibuichi*, inlaid, the surface chased like mud, the *F.* inlaid with an Okamé holding a piece of grass and other *suzuki* grass on ground; *K.* with bell. Inscribed in gold inlay: Kioho 9, 4th month, lucky day, Toū. 1724. *Ex Huish Colln.*

1266.—*F.K.*, pair, *copper*, in the shape of Daruma, *hossu* and *mokugyo* on *F.*, both with side seal (gilt), Toū. *Shiiremono.*

1267.—*F.K.*, pair, *shibuichi*, the *kakemono* and rat design, *kakemono* and *uchiwa* on *F.* as usual. Signed: Yasuchika. [PLATE LI.]

1268.—*F.K.*, dark *shibuichi*, inlaid in relief with a fisherman in a boat, and on *F.* *chidori* and nets, *iroyé* work. Signed: Yasuchika (IV. or V.). XIX. [PLATE LI.]

1269.—*F.K.*, *shakudō*, inlaid with fisherman in boat on *K.*, and another inside a covered boat, with three *chidori* in flight, on *F.* Signed: Yasuchika (IV. or V.). [PLATE LI.]

1270.—*F.K.*, *sentoku*, inlaid with *sansho* fruit on *K.*, and with a bat on *F.*, in high relief, partly gilt on the wings. Signed: Yasuchika (IV. or V.). [PLATE LI.]

1271.—*F.K.*, *copper*, shaped as a basket, with gold ropes; *K.* inlaid with a *bonito* and chased with an octopus in relief. Signed: Yasuchika (IV. or V.).

1272.—*F.K.*, *copper*, inlaid with a *karashishi* seal, with character *Fuku*, and pieces of Chinese ink on *F.*, surface scratched with fibre-like lines. Signed: Yasuchika (IV. or V.).

1273.—*F.K.*, *shibuichi*, in the shape of a bell; the rim being the *Fuchi*, the hanging dragons the *Kashira*. Signed: Yasuchika (V.).

1274.—*F.K.*, *sentoku*, *K.* with monkey in peach tree, above the edge of a pool; *F.* with *naruko* and scarecrow in rice field. Signed on edge of *Kashira*: Yasuchika (? II.).

1275.—*F.K.*, *copper*, very shallow, 5·5 mm., inlaid with a small white headed bird on a branch, *shakudō*; *F.* rock and bamboo grass on the edge of a lake. *Kakihan* of Yasuchika II.

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1276.—*F.K.*, *copper*, pear skin, *ishimé*, inlaid in low relief with one coin and a charm on each piece. early XIX.

1277.—*F.K.*, *sentoku*, *F.* inlaid with *kashiku* in *hirakana*, *shakudō*; *F.* with *shochikubai* in relief *iroyé*.

1278.—*F.K.*, *copper*, *ishimé*, inlaid with a *tsubaki* on each piece, *shakudō* with silver flowers. influence of Yasuchika.

1279.—*F.K.*, *shakudō*, *ishimé*, inlaid in relief with *chidori*, *shakudō*, copper and gold (the gold showing the groundwork as a worn-out rubbed lacquer). Yasuchika school.

1280.—*F.K.*, *sentoku*, inlaid with a flight of *chidori* inlaid in relief in various metals (including lead); conventional stream and rock on *Fuchi*.

1281.—*F.K.*, *sentoku*, inlaid with tea ceremony utensils and a bamboo *hanaiké* containing a plum branch.

1282.—*F.K.*, *sentoku*, inlaid with two swallows on *K.* and another over waves, *katakiri*, on *F.* *Kakihan* on crossed ground (Yasuchika IV. or V.).

1283.—*F.K.*, *shibuichi*, *K.* with *shakudō* top inlaid with a hawk on a pine branch, *iroyé*; *F.* inlaid with snow clad Fuji emerging from gold *togidashi* clouds in dots, also pine tree, red and black. Signed: Yasuchika (probably VI.). [PLATE LI.]

1284.—*F.K.*, *sentoku*, chased with *amario* in a storm, two in relief, *shibuichi* part gilt, and one incised. Unsigned. Yasuchika style, late XVIII.

1285.—*F.K.*, *copper*, inlaid *shakudō* in relief with a plum tree, a branch dipping in a stream; on *K.* blackbird perched on a branch.

1286.—*F.K.*, *shibuichi*, *ishimé*, *F.* inlaid with *jakago* and three square nets, stretched upwards, under a bridge from the top of which (*K.*) a pilgrim watches another man throwing fruit (gold) into the nets. Influence of Konkwan. Yasuchika (?)

1287.—*F.K.*, *copper*, Y *ishimé*, inlaid in relief with Rinnasei and his plum tree. XIX.

1288.—*F.K.*, *shibuichi*, *F.* chased in waves, *K.* modelled as a cloudy surface and inlaid with a wild goose, *shakudō*.

1289.—*F.K.*, *sentoku*, shallow, chased with a wave in *katakiri*, under the moon, *nunomé*, and inlaid with a flight of *chidori*. Signed: Morichika (pupil of Yasuchika VI.).

1290.—*F.K.*, *shibuichi*, *ishimé*, inlaid with *chidori* in various metals. Signed: Morichika.

1291.—*F.K.*, *copper*, *ishimé*, inlaid with *mioga* and a red ant on each piece.

1292.—*Iron*, flat, inlaid with Chokwaro and a child, on *intaglio relievato* chasing. Signed: Joi.

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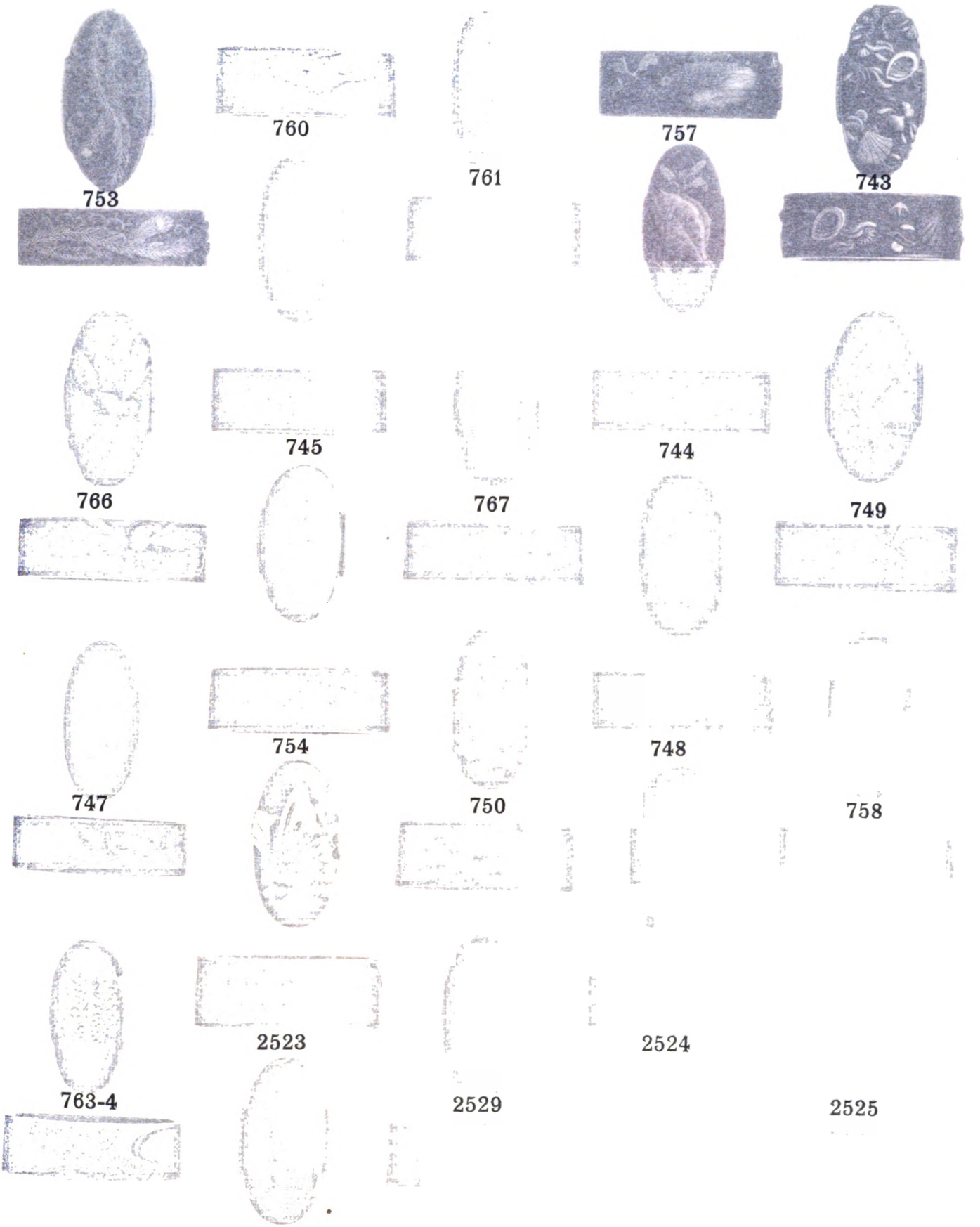

XXXII. MURAKAMI; KIYOSADA.

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[illegible]

[illegible] relief with one coin and a charm on each

early XIX.

[illegible] in *hirazaru*, *shakudō*: *F.* with *shochikubai* in relief

[illegible] with a *tadashi* on each piece, *shakudō* with silver flowers.

influence of Yasuchika.

[illegible] in relief with [illegible], copper and gold (the gold

[illegible] reduced frequently.

Yasuchika school.

[illegible] relief in various metals (including

[illegible] and a bamboo *kinaiki* containing a

[illegible] on *K.* [illegible] over waves, *kinaiki*,

[illegible] or V.).

[illegible] on a pine branch, *irové*: *F.*

[illegible] dots, also pine tree, red and

[illegible]

[PLATE LI.]

1284.—*F.K.*, [illegible] with *amaze* [illegible] in relief, *shibuichi* part gilt, and one incised. U[illegible]

Yasuchika style, late XVIII.

1285. [illegible] *shakudō* [illegible] with a prum tree, [illegible] branch dipping in a stream; or *K.* [illegible] branch.

[illegible] and three square nets, stretched upwards, [illegible] another man throwing fruit (gold) [illegible] of Konkwan. Yasuchika (?)

[illegible] has plum tree. XIX.

[illegible] surface and inlaid with

a [illegible]

1289.—*F.K.* [illegible] under the moon, *nunomé*, and inlaid with a flight [illegible]. Signed: M[illegible]

1290.—*F.K.*, *shibuichi*, *ishimé*, inlaid [illegible]. Signed: Morichika.

1291.—*F.K.*, *copper*, *ishimé*, inlaid with [illegible] each piece.

1292.—*Iron*, flat, inlaid with Chokeyaro [illegible] *relievato* chasing. Signed: Jōi.

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1293.—*Copper, ishimé,* chased in low relief with Kanzan and Jittoku, moon inlaid silver, *makimono* gold. Inscribed: Issando Joi. XIX.

1294.—*Iron,* small, a Sambasso dancer. Signed: Joi. XVIII.

1295.—*Niguromé,* chased in *intaglio relievato* with Kwanyu and his squire, slight *iroyé* inlay on weapons, gold clouds on dress; pine tree at back. Signed: Joi. [PLATE XLIX.]

1296.—*Sentoku,* the Chinese Emperor Gomo, seated. Signed: Nagahidé. *Shiiré.*

1297.—*Copper, ishimé,* with Jurojin engraved in flat relief and a large sun, *ishimé,* (on both sides) under a pine tree. Joi school.

1298.—*K., copper,* chased in low relief and *katakiri* with a Shoki, holding his sword, inlaid silver. Signed: Joi.

1299.—*K., shibuichi,* engraved in *katakiri* with the capture of the Oil Thief, details inlaid copper and gold *hirazōgan.* Signed: Joi. late XVIII.

1300.—*K., sentoku,* chased with the Sennin Chokwaro, the head and hands inlaid *shibuichi,* his gourd *shakudō,* the horse gold *hirazōgan* in a cloud of *pointillé* work. Signed: Joi. late XVIII.

1301.—*K., shibuichi,* chased in *intaglio relievato* with Chokwaro, holding above his head the gourd from which came his magic horse. Signed: Joi. [PLATE L.]

1302.—*K., shibuichi,* engraved with two oxen and a willow, the hair treated in *kebori,* the horns inlaid gold. Signed: Joi. XVIII.—early XIX.

1303.—*K., shibuichi,* chased in low relief with the three *sake* tasters. Signed: Joi, seal Nagaharu. late XVIII.

1304.—*K., copper, ishimé,* chased in low relief and *katakiri* with a sage holding a *makimono.* Signed: Joi (copy).

1305.—*K., copper,* inlaid in relief with a black Colombo diver pulling inshore a big branch of coral, gold. Signed: Joi (forgery). XIX.

1306.—*K., copper,* chased in *intaglio relievato* with Fukurokujiu, looking up, his huge hat slung on his back, details of dress *pointillé* and gold inlay. Fair work but clumsily signed: Issando Joi. XIX.

1307.—*F.K., iron,* chased in very low relief and inlaid with women planting young rice. Signed: Joi, seal Nagaharu. *Ex Huish Colln.* [PLATE LI.]

1308.—*F.K., iron,* chased in flat relief with Hotei on *K.* and two children fighting, faces *shibuichi* and silver, details light gold wire inlay. Signed: Joi, seal Nagaharu. [PLATE LI.]

1309.—*F.K., shibuichi, K.* chased in *katakiri* with an *Oni* climbing up a pine tree, and *F.* Shoki sharpening his sword (face and sword inlaid). Signed: Issando Joi. [PLATE LI.]

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1310.—*F.K.*, *shibuichi*, chased in low relief *intaglio relievato* with Asahina Saburo tearing the lappet of Goro's armour. Signed: Joi. early XIX.

1311.—*F.* (odd), similar to above in every respect. XIX.

1312.—*F.K.*, *copper*, *ishimé*, chased with Shinno on *K.* and Fuhi on *F.*, slight inlay of *shakudō* and gold. Signed: Joi, usual *Shiiremono*. early XIX.

1313.—*F.K.*, *copper*, *ishimé*, chased with a large head of Shinno, *F.* inlaid with flowers part gilt; similar style but larger technique and slightly later than above, also signed: Issando Joi (copy).

1314.—*F.K.*, *shibuichi*, chased in very low relief *intaglio* with the story of Kioyu and Sōfu, *tenjo kané* silver. Signed: Issando Joi.

1315.—*F.K.*, *sentoku*, chased in relief with Chinnan on his hat; *F.* chased with waves. Signed in running hand: Joi, seal Nagaharu.

1316.—*F.K.*, dark *shibuichi*, chased in low relief with Bukan Zenshi on *K.*, and Kanzan with Jittoku on *F.*, details inlaid gold. Signed: Issando Joi.

1317.—*F.K.*, *shakudō*, small *kamishimo zashi* size, chased in relief with Shoki under a tree, and *Oni* hiding behind an umbrella, *uchidashi*. Signed: Nagaharu. XVIII.-XIX.

1318.—*F.K.*, *shibuichi*, chased in low relief and inlaid Henjaku and Chosokun (Sennin) teaching him medicine. *F.* chased with a waterfall and pine tree. Gold seal: Nagaharu (Joi).

1319.—*F.K.*, dark *shibuichi*, inlaid in relief with Benkei on *K.*, and a horse under a pine tree on *F.*, *intaglio relievato* and relief inlay, *iroyé* work. Signed: Joi (forgery).

1320.—*F.K.*, *shakudō*, *K.* chased in clouds inlaid with a flight of wild geese, inlaid with a partly hidden moon and gold trees; *F.* with gold rabbit, silver moon, inlaid with black waves. Signed: Joi Nagaharu, probably work of Yasuchika VI. XIX.

1321.—*F.K.*, *sentoku*, *K.* modelled in soft outlines of mountains above clouds; *F.* inlaid with two *miyakodori*, stumps and reeds *iroyé*. Signed: Joi, seal Nagaharu, probably by the Sixth Yasuchika.

1322.—*F.K.*, *sentoku*, chased in low relief with a Shinto dancer on each piece, face, hands inlaid copper. Signed: Joi (copy).

1323.—*F.K.*, *shibuichi*, chased with Shōki in the clouds and a red *Oni* carrying a large gilt banner. Signature: Issando Joi (forgery).

1324.—*K.*, *shakudō*, *intaglio relievato*, the Sennin Tekkai seated on a rock blowing his soul into space. Signed: Kawakatsu Sukejiro (Jowa).

1325.—*F.K.*, *shibuichi*, both pieces chased with Gentoku in low relief, details of dress inlaid gold; on *K.* he holds a sage's staff; on *F.* he sits at a writing table. Signed: Jowa.

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1326.—*Copper*, circular, chased in low relief and in *kebori* with Shōki under a pine tree half hidden by a bamboo fence, trying to catch an *Oni*. Signed: Nara Kunishigé.

late XVIII. [PLATE XLVIII.]

1327.—*Sentoku*, with raised rim, *ishimé* ground, chased and inlaid in low relief with the cutter of scouring grass under the moon. Signed: Nara Kunishigé of Yedo.

1328.—*F.K.*, *copper*, *ishimé*, inlaid in gold and *shakudō* with two kinds of grasshoppers and chrysanthemum. Signed: Masaharu.

1329.—*Iron*, chased in low relief with Kwanyu and Gentoku under a pine tree reading a script. Signed: Masahisa.

1330.—*F.K.*, *sentoku*, inlaid with a bear in a hole, and a pine tree on *F.*, part *intaglio* work. Signed: Masanaga.

1331.—*Iron*, chased in relief with an old man cutting scouring rush in the moonlight, slight inlay of gold and silver. Signed: Masashigé. Nara.

1332.—*F.K.*, *shibuichi*, *ishimé*, inlaid with *chidori* in relief and chased with a stream, *iroyé* work. Signed: Masashigé.

1333.—*K.*, *shakudō*, inlaid in relief with Kwanyu seated at a table with a book; on the back, his halberd is weakly engraved in *kebori*. Signed: Masatoshi.

1334.—*Copper*, *ishimé*, chased in very high relief and inlaid with a child, dressed in silver, peeping through a *nawa noren* into a house, a spotted dog reclining near him; on the back, *suribachi*, in which is placed a *miso* stick, on which is perched a sparrow. Signed: Nara Masayoshi Horimonoshi, jocularly made this. [PLATE XLVII.]

1335.—*Iron*, a mat of rice straw, inlaid with three rats. Signed: Nara Masayoshi of Yedo. [PLATE XLIX.]

1336.—Similar piece. Signed: Nara *saku*.

1337.—*Iron*, a straw mat on which is inlaid a rat. Signed: Miochin Uji .... Ki no Munesada and Nara Masayoshi.

1338.—*F.K.*, *shibuichi*, chased in relief, *K.* with Kanzan and Jittoku, *F.* with pine tree and river. Signed: Masayoshi.

1339.—*Iron*, chased in *marubori* with an oak tree within a rim, and inlaid with two rabbits, *shakudō* and gold in the style of Toshiharu, *Cf.* 1359. Inscribed: Hi no Shita uji . . . . Nara Matajiro *saku*. late XVIII. (?)

1340.—*F.K.*, dark *shibuichi*, chased in *intaglio relievato* with Hotei embracing a child on *K.*, and a silver Hotei, bare to the waist, reclining and laughing (large faces). Signed: Fukuzawa Enjiu (Moritoshi). [PLATE LXXX.]

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1341.—*K.*, *shakudō*, chased in *intaglio* and *kebori* with a single Manzai dancer under a *shime-nawa*, the head and cap inlaid copper and gold. Signed: Nara Naohidé (Teru) with gold seal. [PLATE L.]

1342.—*K.*, *sentoku*, chased and inlaid in low relief with two woodcutters, one climbing a tall tree, the other below, watching him. Signed: Naohiro. late XVIII.

1343.—*Sentoku*, chased and inlaid with Fudo lifting Endo Morito out of the waterfall. Signed: Naokazu (Nara). [*Illustrated in "Legend in Japanese Art."*] early XIX. [PLATE XLIX.]

1344.—*K.*, *shibuichi*, chased in low relief *intaglio* with the Sennin Bushishi in the air on a scroll; details gold. Signed: Naomichi. [PLATE LXIII,]

1345.—*F.K.*, *shibuichi*, inlaid in high relief with the escape of Gentoku, small figures. Signed: Naomitsu.

1346.—*Niguromé*, chased and inlaid in relief with Gentoku on horseback. Signed: Nara Naoyoshi. [PLATE XLVIII.]

1347.—*Iron*, circular, with raised rim, a dashing wave before a large moon opening, and five *chidori* in flight on face, three at back, *iroyé*. Signed: Okishigé, after Yasuchika's design.

1348.—*F.K.*, *shibuichi*, chased in *intaglio relievato* with Tekkai and Gama Sennin, one on each piece, frog and details of dress gilt. Signed: Sadakiyo. Nara-Hamano style.

1349.—*F.K.*, *shakudō*, *ishimé*, inlaid with white crane in flight above reeds on *K.*, and at rest on *F.* Signed: Nara Shigeharu (*Ji*).

1350.—*K.*, *shibuichi*, inlaid and chased in *intaglio relievato* with an old sage under a weeping willow, probably an allusion to Tono Rioko. Signed: Shunko.

1351.—*Iron*, chased with a pine tree in the round within a rim, and inlaid in the ground with the Sennin Kanzan and Jittoku. Signed: Nara Sōyu, at the age of 77.

1352.—*K.*, *shibuichi*, inlaid in relief with a white stork standing on an old tree. Signed: Nara Sōyu (Muneari). XIX.

1353.—*K.*, *shibuichi*, chased in high relief with the Sennin Chokwaro, out of whose gourd Shōki expels three devils, inlaid in *hirazōgan* on back (same style as Uchikoshi Hiroyasu). Signed: at the age of 78, Niudō Sōyu (Muneari). [PLATE L.]

1354.—*F.K.*, pair, *shakudō*, *mi-parti nanako* and polished surface, the first portion inlaid with wild geese and chased with waves, on the other pair, swallows instead of wild geese; the second portion inlaid with *Katada* and a castle view in Hosono style. Signed: Nara Sōyu. XIX.

1355.—Pair, *iron*, chased in relief with the Sennin Ōkyo seated under a pine tree watching the umbrella and scroll, slight gold inlay. Signed: Toai (Nara Tadaaki); the other, also *iron*, circular, chased in relief with Sōshu under a pine tree dreaming that he had become a butterfly, the latter inlaid gold. Signed: Nara Tadaaki; Moritsugu on back.

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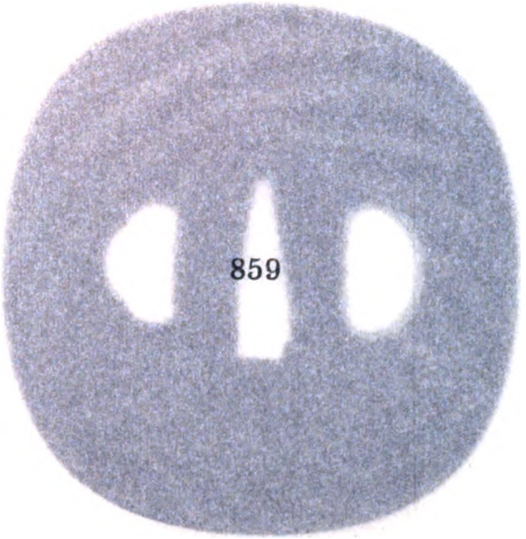

XXXIII. CHOSHU.

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[illegible] Kusai dancer under a *shide*-[illegible] with gold seal.

[Plate i.]

[illegible], one climbing a tall [illegible] 0580

[illegible] of the waterfall. Signed: [illegible] xix. [Plate xiii.]

[illegible] basilisk in the air on a [illegible] [Plate xviii.]

[illegible] small figures. Signed: [illegible]

[illegible] Nara [illegible] [Plate xxviii.]

[illegible] Ryo on opening and five [illegible] Yoshikai's design.

[illegible] Gaku Sosin one on each [illegible] Nara-Heroeno style.

[illegible] 0580 [illegible] at rest [illegible] 0580

[illegible] 0401

[illegible] an old sage under a weeping [illegible]

[illegible] within a year, and inlaid in the ground with [illegible] at the age of 77

[illegible] dark standing on an old tree. Signed: [illegible] xix.

[illegible] Chikaoto, one of whose guard [illegible] is Uchikoshi Hayesu). Signed: [illegible] [Plate i.]

[illegible] the first portion inlaid with [illegible] head of wild geese; the second [illegible] Nara Sogu. [illegible] xix. 0580

[illegible] under a pine [illegible] watching [illegible] Tadaaki; the other, also *iron*, [illegible] be bed become a butterfly, the [illegible] 4104

[illegible] Tadaaki; Nara Tadaaki; [illegible] 0580

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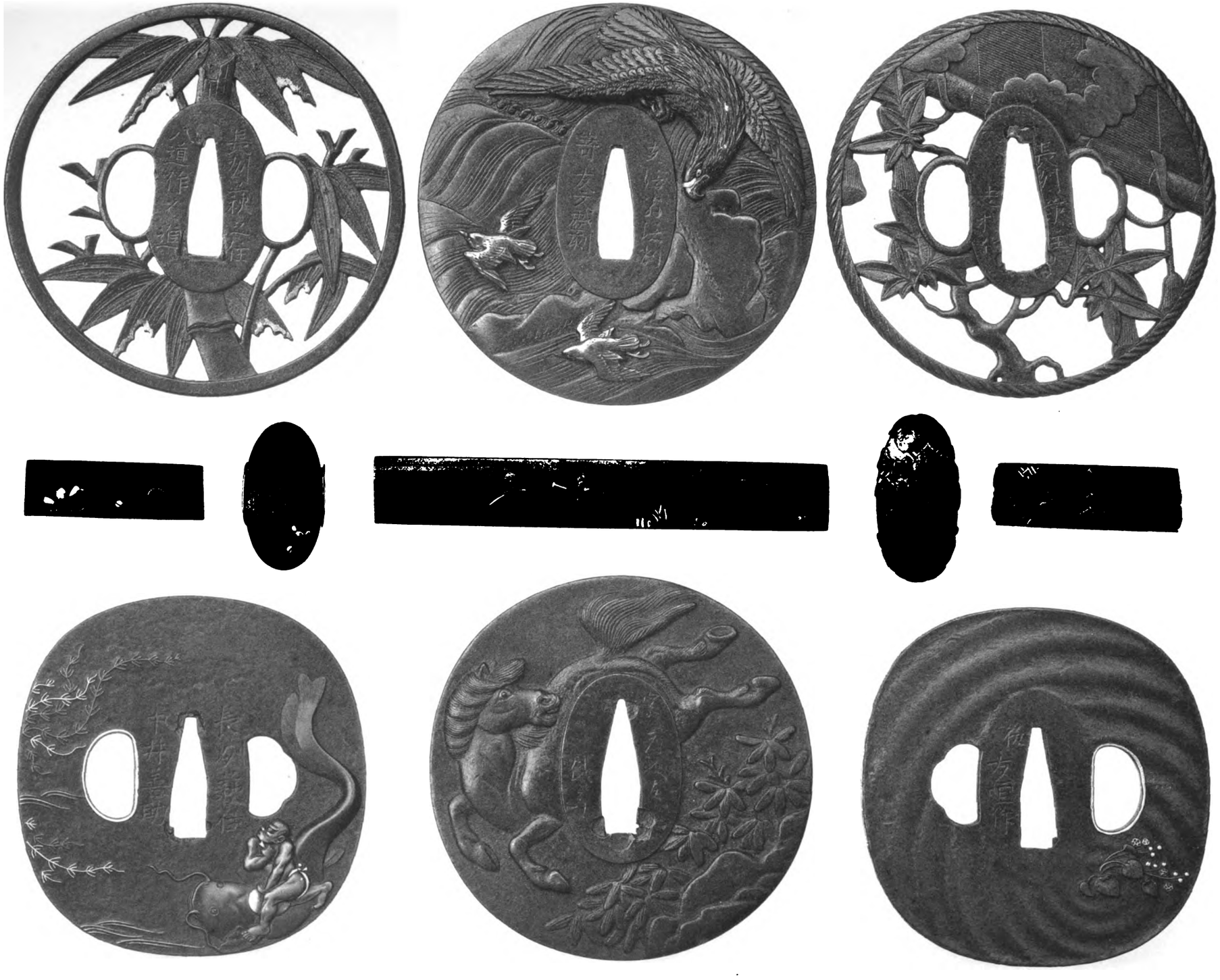

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1356.—*K.*, *shibuichi*, inlaid in relief with two men towing a boat in a shower, details *iroyé*. Signed: Nara Tokimasa. late XVIII.

1357.—*Copper*, inlaid with a *warabi* and a tip of equisetum, coccinella on back, *iroyé* of *shakudō* and gold. Signed: Nara Toshichika. [PLATE XLVIII.]

1358.—*Shibuichi*, a fisherman in a boat strives to get in his huge square fishing net, in which are seen a few fishes; on the back, a bridge the post of which is inscribed in minute characters: Kwanyei (*Tora* 1638), Toshiharu. *Illustrated in Hawkshaw Catalogue.*

1359.—*Iron*, chased in *marubori* with an oak tree on which are inlaid two white storks, *tsuta* and *omoto* inlaid gold. Signed: Toshiharu of Yedo. [PLATE XLIX.]

1360.—*Shakudō*, chased and inlaid in low relief with Shaen reading, thatch and pine rosettes, chiselled and burred. Signed: Toshihiro. XIX. [PLATE XLVII.]

1361.—*Shibuichi*, chased in low relief with silver tipped Fuji above the clouds, inlaid with a temple in the mountains, pine trees, sails, gold and *shakudō*. Signed: Nara Toshimitsu. [PLATE XLVIII.]

1362.—*Iron*, chased in relief with Toba on his mule, under a bamboo, pool inlaid as a *shibuichi* plug. Signed: Nara Toshimitsu.

1363.—*Copper*, inlaid on one side with a wild goose in high relief, and on the back with reeds in *kuromé* inlay cast in and polished flush. Signed: Nara Toshimitsu.

1364.—*F.K.*, dark *shibuichi*, inlaid in relief with the small Shōki under a willow, and red *Oni* clinging to the trunk. Signed: Toshimitsu.

1365.—*K.*, *copper*, inlaid with Bishamon, Benten and Jurojin in a boat, in relief touched with gold. Signed: Hara Toshimuné (this might refer to the *iroyé* alone which may have been lifted from some genuine old piece and remounted later; Toshimuné lived in the Seventeenth Century and this piece is undoubtedly later than 1780).

1366.—*Shakudō*, inlaid in high relief with Jurojin and his crane under a pine tree, near a waterfall. Signed: Nara Toshinaga (Riyei). [PLATE XLVII.]

1367.—*F.K.*, *shakudō*, chased in relief with a *shojo* and wine vessel. Signed: Toshinaga (Juyei). [PLATE LI.]

1368.—*F.K.*, *sentoku*, inlaid with a crow, *shakudō* in relief on each piece. Signed: Toshinaga (Richō). XVIII.

1369.—*Shibuichi* small *tsuba*, polished ground with raised rim; Kakinomoto no Hitomaro watching the return of the boats. Signed: Toshinao with *Kakihan*. *Ex Hawkshaw Colln.* early XIX.

1370.—*Shibuichi*, inlaid in relief with Chōhi standing on a rock at night watching the enemy's camp. Signed: Toshinao. [PLATE XLVII.]

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1371.—*Shibuichi*, chased in relief and inlaid with Jurojin and a *minogamé*. Signed: Toshinao. [PLATE XLVII.]

1372.—*F.K.*, *shakudō*, chased with Chōhi and Kwanyu on a *nanako* panel; *F.* chased also in a panel with halberd, hat, table and feather fan, rich *iroyé* work. Signed: Nara Toshinori (Juki). [PLATE LIV.]

1372A.—*Iron*, *nanako*, chased in relief with a tiger on each piece, details inlaid gold. Signed: Nara Toshinori. [PLATE LIV.]

1373.—*K.*, *iron*, chased in relief with two quails, inlaid with asters in bloom. Signed: Bushū no Jiunin, Nara Toshisada. [PLATE XLVII.]

1374.—*K.*, *copper*, Jurojin holding a *makimono*, *intaglio relievato*, the face silver. Signed: Toshishigé.

1375.—*Sentoku*, almost square, chased with Chinnan in a cave. Signed: Tsuneshigé. XVIII. [PLATE XLIX.]

1376.—*F.K.*, *sentoku*, chased in *intaglio* with a tree, and inlaid with a crow on each piece, *shakudō* in high relief. Signed: Tsuneshigé.

1377.—*F.K.*, *shibuichi*, chased with the temple guardian in the rain, seen in profile; usual *torii* and cedar on *Fuchi*. Signed: Tsuneshigé.

1378.—*Copper*, *ishimé*, inlaid in high relief with a plum tree in bloom over a wall in the moonlight, Yasuchika influence. Signed: Yasushigé. late XVIII.—early XIX.

1379.—*F.K.*, *shibuichi*, inlaid in low relief with Hotei on *K.* and Daikoku on *F.*, *iroyé* work. Signed: Yūdōiken Yasuharu.

1380.—*F.K.*, *copper*, chased in high relief with a *karashishi* cut in the solid, and inlaid with bamboo, *shibuichi* and gold; *K.* formed as a *karashishi* head, *uchidashi* with *shakudō* spots. Signed: Yasukiyo. late XVIII. [PLATE LI.]

1381.—*K.*, *silver*, chased in high relief with two peonies and a bud, which, with the foliage cover the whole face and edges. Signed: Horiyé Okinari, at the age of 70. [PLATE L.]

1382.—*F.K.*, *silver*, chased with peony flowers, leaves and buds all over, *sukisagé* work. Signed: Horiyé Okinari, at the age of 70. [PLATE LIV.]

1383.—Large *kōzuka*, *shakudō*, *nanako* ground, inlaid with three crabs in high relief, breaking waves, silver, and two *chidori*; inscribed on the back: *Chidori*, Horiyé Okinari.

1384.—*K.*, *shakudō*, *nanako*, chased in relief and inlaid with two cuckoos on a plum tree, *iroyé*, the flowers gold. Signed: Horiyé Okiyoshi. [PLATE L.]

1385.—*Iron*, perforated with a *daikon* root forming one of the *riōhitsu* and chased in relief with the leaves nerved with gold. Signed: Nara *saku*.

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1386.—*Iron*, circular, the two Ranha foreigners in the round, *iroyé* work, tree inlaid *shakudō* and *shibuichi*. XVIII.

1387.—*Copper*, small, with waves in low relief and two mandarin ducks inlaid *iroyé*. Signed: Nara of Yedo. XVIII.-XIX.

1388.—*Iron*, a pair, with raised edge and roped *shakudō* rim, both chased in high relief and partly perforated with warriors fighting *Oni* at Kikaigashima. *Ex Hawkshaw Colln.* XVIII.

1389.—*Sentoku*, the Sennin Kinko on his carp. Nara *Shiiré*.

1390.—*Iron*, small, Izanagi in the clouds in relief, wagtail below. XVIII.

1391.—*Iron*, small, inlaid with a man, reaper in hand, at night, ready to cut scouring grass. XVIII.

1392.—*Iron*, small, inlaid in high relief *iroyé* with Toba riding on his mule at night, a child carrying his gourd, bamboo at back. XVIII.

1393.—*Iron*, small, inlaid with a foreign hunter, arrows on back, watching a *Hōwō* bird. XIX.

1394.—*Sentoku*, Rinnasei and a boy seated at a table, crane above in flight in the round. XVIII.-XIX.

1395.—*Iron*, the sage *Hakuhaku* and his devil standard bearer, face and details *iroyé*.

1396.—*Iron*, *mokko*, same subject but with *tsuchimé*, faces inlaid and tree at back *iroyé*. XIX.

1397.—Identical with above.

1398.—*Iron*, circular, chased and inlaid with a Chinese sage and his attendant on a road beneath a rocky cliff; asters and details *iroyé*. early XIX.

1399.—*Iron*, small, inlaid with the archer Yoyuki preparing to shoot a wild goose. early XIX.

1400.—*Niguromé*, chased with the sage Sonko reading a scroll by moonlight. XIX.

1401.—*Iron*, chased and inlaid in relief with the two foreigners from Ranha, leading a *karashishi* on a chain.

1402.—*Iron*, *mokko*, chased in relief and inlaid with *shakudō* and gold; a Chinese hunter standing with his horse on a rock having just shot a stag on the other side of a waterfall. Nara style, XVIII.-XIX.

1403.—*Iron*, Nakakuni on horseback, playing the flute under a pine tree near the gate of the Koto no Tsuboné at night. early XIX.

1404.—*Iron*, inlaid with the *Oni Yarai* ceremony in high relief, *iroyé* work. early XIX. [PLATE LXXXI.]

1405.—*K.*, *iron*, inlaid with Tekkai Sennin, *shakudō* in low relief. Nara style, XVIII.-XIX.

1406.—*K.*, *copper*, *ishimé*, inlaid with a wind bell and a swallow in relief. Nara *Shiiré*.

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1407.—*K.*, *sentoku*, *ishimé* surface, chased in low relief and inlaid with a *karashishi* dancer walking, smoking a pipe, his mask thrown back over the head. Signed, with *Kakihan* only.

1408.—*K.*, *shibuichi*, chased with Fuji, silver capped, inlaid with *shakudō* and copper clouds, at the butt end bare willow *shakudō* and gold, vertical design. Signed: Nara *saku* with a *Kakihan*. XIX.

1409.—*K.*, *iron*, chased in relief with the Sennin Chinnan evoking a dragon out of his begging bowl; the face *shibuichi*, the bowl gold. XVIII.

1410.—*K.*, *iron*, chased in relief and inlaid with Tawara Toda ready to shoot the centipede. early XIX.

1411.—*K.*, *iron*, inlaid with two Manzai dancers, *iroyé* work. XIX.

1412.—*K.*, *sentoku*, chased in *intaglio* and inlaid with the Sennin Kanzan and Jittoku. late XVIII.—early XIX.

1413.—*K.*, *copper*, *ishimé*, inlaid with a gourd vine with silver flower, *shakudō* and gold. XIX.

1415.—*F.K.*, *sentoku*, mud surface, *K.* inlaid with a man holding a big black *Namazu*, *F.* with another man running, rope in hand, to his help. early XIX.

1416.—*F.K.*, *iron*, *K.* inlaid with a man holding a trap and watching, with left hand raised to his eyes, a white fox scampering away. Nara style, late XVIII.—early XIX.

1417.—*F.K.*, *iron*, chased in relief and inlaid, Nasu no Yoichi at Ichinotani. early XIX.

1418.—*F.K.*, *copper*, inlaid in relief with *chidori*, two and three *shibuichi* touched with gold, over a cloud surface.

1419.—*F.K.*, *sentoku*, each piece inlaid with a tiger *shakudō*; *F.* chased with bamboo *intaglio*.

1420.—*F.K.*, dark *shibuichi*, each piece recessed with two circular reserves inlaid with a crane crest (Mori family), and one rectangular one with dragon amongst *karakusa*, *shakudō*. (? Yasuchika school or Tamagawa.) XIX.

1421.—*F.K.*, dark *shibuichi*, inlaid and chased in relief with the capture of the Oil Thief.

1422.—*F.K.*, *sentoku*, inlaid with a kingfisher and reeds, *shakudō*, touched with gold.

1423.—*F.K.*, *shakudō*, *ishimé* (with liner to both pieces), inlaid with an owl on a tree, and a man with a long pole on *Fuchi*, *iroyé* work in relief. Signed: Nara. early XIX.

1424.—*F.K.*, *sentoku*, chased and inlaid with Shōki on *K.* and red *Oni* on *F.* carrying a banner.

1425.—*F.K.*, *shibuichi*, chased in low relief; *K.* a man looking out of a window, under a pine tree, holding a lantern with his hairy left hand; *F.* a woman under the same pine tree inside the gate of the garden, her dress bearing the Minamoto crest; flecks of falling snow inlaid silver. Nara Hamano, XIX. [PLATE LI.]

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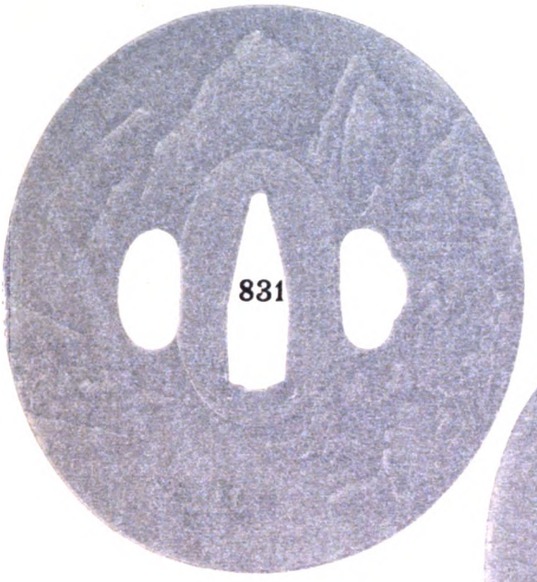

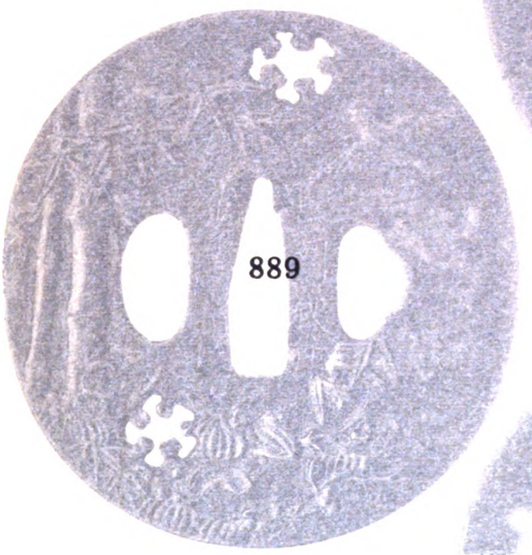

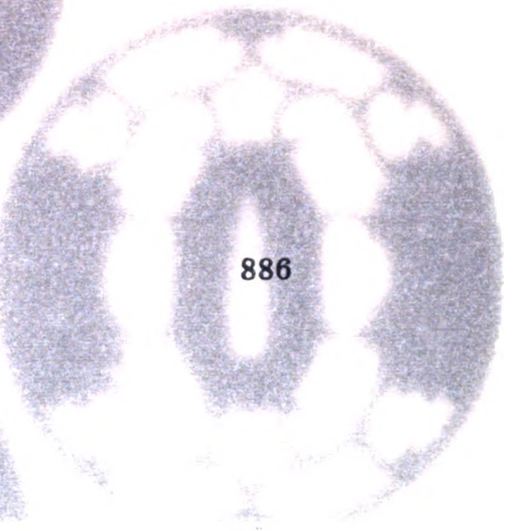

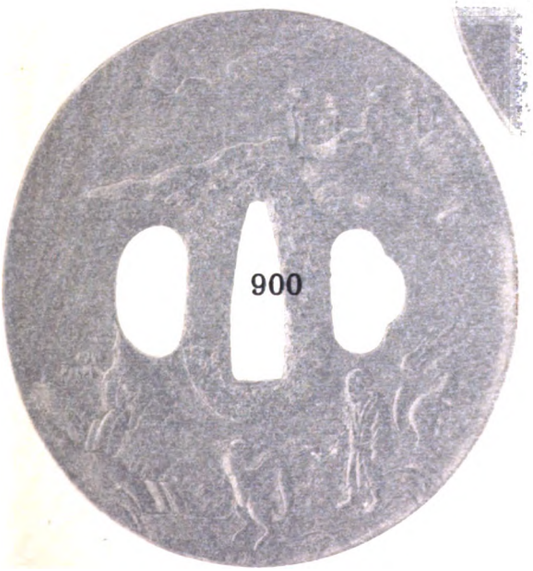

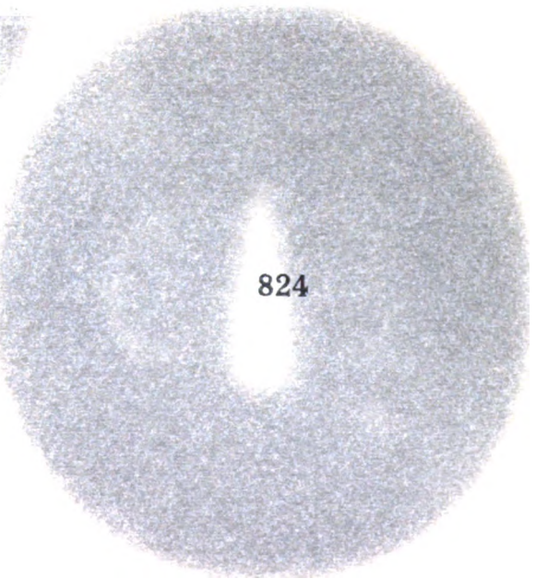

XXXIV. CHOSHU. SATSUMA.

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[illegible] and inlaid with a *karashishi* dancer [illegible] Signed with *Fukihan* only.

[illegible] inlaid with *shakudō* and copper clouds, [illegible] Nara *sōzu* with a *Fukihan*. XIX.

[illegible] Senan [illegible] dragon out of his begging [illegible] XVIII.

[illegible] inlaid with [illegible] ready to chase the centipede. early XIX

[illegible] inlaid with two [illegible] week. XIX.

[illegible] chased [illegible] and Jittoku. late XVIII.—early XIX.

1113. *K.*, *offio*, [illegible] a gourd vine with [illegible] *shakudō* and gold. XIX

1115. *F.K.* [illegible] *K.* inlaid with a [illegible] holding a big black *Nemaru*, *F.* with another [illegible] early XIX.

1115. *F.* [illegible] with left hand raised [illegible] Nara [illegible], late XVIII.—early XIX.

[illegible] chased in relief [illegible] early XIX.

[illegible] *offio*, inlaid in [illegible] touched with gold, [illegible] face.

[illegible] *K.*, *sōzōin*, [illegible] with a tiger *shakudō*; *F.* [illegible] with bamboo *intaglio*.

[illegible] *K.*, dark [illegible] recessed with two circular reserves inlaid with a crane [illegible] with dragon amongst *karakusa*, *shakudō*.

(? Yasuchika school or Tamagawa.) XIX.

[illegible] with the capture of the Oil Thief.

[illegible] touched with gold.

[illegible] with an owl on a tree, and [illegible] Nara. early XIX.

[illegible] and red *Oni* on *F.* carrying a banner

K., *shibaichi*, chased [illegible] out of a window, under a [illegible] holding a lantern with his hairy left hand [illegible] under the same pine tree inside [illegible] of the garden, her dress bearing the Minamoto [illegible] of falling snow inlaid silver.

Nara Hamano, XIX. [PLATE LI.]

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HAMANO.

It is usual to take the numerous Hamano workers as a separate school although, strictly speaking, it originated as a branch of the Nara with Shōzui (1695-1769) who followed to some extent his master, Nara Toshinaga, in his selection of legendary subjects and battle scenes, such designs remaining one of the features of the whole school, although we are told that sometimes he copied from nature and made his own designs. He adopted some fourteen different art names the sequence of which is not satisfactorily established (*e.g.* the list given by Natsuō differs in arrangement from that of the *Zanko Furiaku*), which were also freely drawn upon by his followers; his technique ranging from low relief with more or less *intaglio* to very high relief. Some of the Hamano work is not in high relief but carefully executed in *intaglio relievato*, showing the influence of Joi upon the followers of Shōzui. It is especially noticeable in the work of the two Noriyuki and their pupils. The name Shōzui is read Masayuki by some, following Mr. Shinkichi Hara and the German school; although the reading Shōzui is given in *Kana* by the *Soken Kishō* as his name when *Niudō*, Masayuki can be used for the sake of uniformity with the other names in the same school.

As however the older collectors have been used to the *Kan On* reading, the following list showing the correspondence of the names may be of some use :—

Shōzui=Masayuki	Hozui=Yasuyuki
Kuzui=Noriyuki	Kozui=Hiroyuki
Chokuzui=Naoyuki	Rizui=Toshiyuki
Yeizui=Nagayuki	Hōzui=Nobuyuki
Kenzui=Kaneyuki	

IWAMA MASAYOSHI (Seirō 1763-1837), a pupil of Nobuyuki—who himself studied in the atelier of the Hamano Shōzui—became in the Nineteenth Century the leader of a large atelier; his work is bold, high in relief, full of life, and although freely imitated and forged, much as he himself imitated Shōzui and earned the name Shōzui Bo, his style is easily recognizable. Amongst his followers, Shuno Hogen (Hata Nobuyoshi) was one of the best, whose work in the middle of the Nineteenth Century shows splendid technique, unfortunately too often used in overdecoration.

Horiye Okinari, the Tokuno, Yoshida, Chizuka Hisanori of Mitō and the two Akabumi were influenced by Hamano, in common with an enormous number of workers in the Nineteenth Century, for although the names of some thirty pupils are given in Japanese books I have recorded besides those an even greater number from actual specimens.

Moreover, as the fashion turned towards the Nara designs and manner, many workers made fittings in that style, whether members of the Nara and Hamano family or not; for instance the Sekijoken imitations of Toshinaga are famous. In course of time signatures were added, more often those of the men whose work was copied than those of the actual makers, and when the demand for fittings was created abroad in the Seventies and Eighties deliberate forgery ensued.

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1426.—*Sentoku*; on the face, five Tengu's heads protruding from between the trunks of trees, to inhale the smoke of some incense burning in a brasero on the ground, the faces modelled in relief showing various expressions. Satirical composition. Waterfall at back. Signed: Reifūdō Shōzui. *Illustrated in Hawkshaw Colln.* late XVIII.—early XIX.

1427.—*Iron*, inlaid in relief with a peasant tying up his sandal, on the bank of a lake; he holds a long stick used to frighten sparrows from rice sheaves; three birds inlaid copper *iroyé*. Signed: Shōzui. late XVIII.

1428.—*Shakudō*, the temple watchman in the rain, amongst the cryptomeria, *intaglio relievato*, but with a refinement of technique in the representation of the *torii* on the back, which is treated in minute *ishimé* like an etched out silhouette half hidden by squalls of rain. Signed: Shōzui. late XVIII. [PLATE LII.]

1429.—*Shibuichi*, chased in relief with a man seen from the back, half naked, seated fan in hand under a cherry tree in bloom; high relief *iroyé* work. Signed: Shōzui. XVIII.-XIX.

1430.—*Shibuichi*, chased in *intaglio relievato* and inlaid in relief with a "man-fox" squatting and a real fox running away from a trap. Signed: Reifūdō. XVIII.-XIX.

1431.—*Iron*, nearly square, inlaid on one side with a black Colombo diver, pulling a huge coral branch inlaid (copper) on the other side. Signed: Shōzui. XVIII.-XIX.

1432.—*Iron*, circular, chased with a bullock under a pine tree, inlaid with a boy riding on the bull, silver and brass. Signed: Shōzui. XVIII.-XIX.

1433.—*Shibuichi*, chased in *intaglio relievato* with an old man between sheaves of rice watching a fox, in the moonlight, with bamboo on its head transforming itself into a beckoning woman, as reflected in the water. Signed: Otsuriuken Miboku Shōzui. [PLATE LVI.]

1434.—*Iron*, irregular lozenge, chased in imitation of a rotten plank, inlaid with silver strip. Signed: Otsuriuken. *Ex Huish Colln.*

1435.—*Iron*, lozengular, chased with a hole containing a head of Daruma, silver rim. Signed: Miboku. XIX.

1436.—*Iron*, *mokko*, with engraved réentrant angles, chased in *intaglio* with a gourd vine, and inlaid with a sparrow; on reverse white cat carrying away a sparrow. Signed: Otsuriuken Miboku. mid. XIX.

1437.—*Shakudō*, *aori* shape with *nanako* ground and gilt rim. Shōki chasing an *oni*, after a drawing of Hanabusa Itchō. Signed: Miboku. *Ex Hawkshaw Colln.* XIX.

1438.—*Shibuichi*, chased in *katakiri* with Omori Hikoshichi and the "witch" on his back; pine tree at back. Signed: Otsuriuken Shōzui.

1439.—*Copper*, small, engraved with bones and grasses, chased with a skull, gilt, and inlaid with a *sotoba*, *shakudō*, *Bonji* characters on edge; poem on back. Signed: Shōzui.

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1440.—*Iron*, a pine branch in high relief with the rising moon, silver, reflected in a pond at back amongst reeds, *katakiri*. Signed: Shōzui. Aizu work, XIX.

1441.—*Iron*, chased in relief with a pine tree and a figure of Daruma, the huge face inlaid. Signed: Shōzui. XIX.

1442.—*Iron*, large *mokko* with raised rim, chased in high relief with Shōki, sword in hand, inlaid at back with a small *Oni* carrying a standard. Signed: Shōzui.

1443.—*Sentoku*, *ishimé*, inlaid with a cuckoo in flight above reeds and a river. Signed: Shōzui. early XIX.

1444.—*K.*, *sentoku*, chased with a figure of Shinno chewing grass, reduced to the head and shoulders, the leaf stem gilt. Signed on the edge: Shōzui, at the age of 65. XVIII.

1445.—*K.*, *iron*, chased in *intaglio relievato* with the Sennin Tekkai exhaling his soul (*pointillé* work), the face, hand and legs copper; details gold. Signed: Shōzui. XVIII. [PLATE L.]

1446.—*K.*, *iron*, inlaid in high relief with a *fugu* fish, *shibuichi*, and a branch of plum tree, *shakudō* and silver. Signed: Otsuriuken Shōzui. late XVIII.—early XIX.

1447.—*Iron*, two oxen lying down, one above and one below *seppa dai*. Signed: Otsuriuken Miboku made this by special order; with *Kakihan*. *Ex Hawkshaw Colln.* XIX. [PLATE LVI.]

1448.—*K.*, *shibuichi*, chased in *intaglio relievato* with one of the Ni Ō; details gold. Signed: Otsuriuken Miboku. late XVIII.—early XIX. [PLATE LVI.]

1449.—*K.*, *copper*, *ishimé*, inlaid with seven shells in high relief. Signed: Otsuriuken Miboku.

1450.—*Kōgai*, *copper*, inlaid in relief with shells on a ground imitating mud; *iroyé* work. Signed: Otsuriuken Miboku. early XIX.

1451.—*Shakudō*, *nanako*, inlaid in high relief with a centipede. Signed: Otsuriuken Miboku.

1451A.—*Kōgai*, same subject and technique, but with slight difference in the design of the animal. XIX.

1452.—*K.*, *copper*, shaped as a banana leaf, inlaid with a snail and a banana bud with small fruit, *shibuichi*. Signed: Otsuriuken Miboku. *Ex Huish Colln.* [PLATE LVI.]

1453.—*K.*, *copper*, chased in relief with the Bakemono frightening the old woman in the story *Shitakiri Suzumé* (Tongue Cut Sparrow). Signed: Otsuriuken Miboku. XIX. [PLATE LVII.]

1454.—*K.*, *copper*, *ishimé* figure of a Rakan with a toothpick, *intaglio relievato*, with details inlaid. Inscribed: Tanyu's picture at the age of 60. Signed: Otsuriuken Miboku Masayuki (Shōzui). early XIX.

1455.—*K.*, *mi-parti iron* and *shibuichi*, inlaid with a tree, a peasant seated on a bundle of straw pulling the cord attached to a couple of scarecrows, and two birds in flight. Signed: Shōzui. *Ex Huish Colln.*

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1456.—*K.*, *copper*, in the shape of a dried fish, inlaid in high relief with a small rat, *shakudō*. Signed on gold plate: Masayuki (Shōzui). XIX.

1457.—*K.*, *shibuichi*, with a streak of copper, chased in *intaglio relievato* with Bishamon and Jurojin; details gold. Signed: Otsuriuken Masayuki. XIX. [PLATE L.]

1458.—*K.*, *shakudō*, inlaid in high relief with an octopus and seven shells, *iroyé* work, on ground imitating furrowed mud. Signed: Masayuki (Shōzui). XIX.

1459.—*K.*, *shibuichi*, chased in low relief and *intaglio relievato* with a pine tree and a moon crescent inlaid; details gold and silver. Signed: Masayuki (Shōzui). XIX.

1460.—*K.*, *copper*, in the shape of a dried fish. Signed on gold plate; Masayuki.

1461.—*F.K.*, *shakudō*, inlaid with Shintō dancer, carrying a branch of tree to which is attached a Tengu mask (*K.*), and two *betto* holding a horse on *F.*, large faces in relief *iroyé* work. Signed: Shōzui. late XVIII. [PLATE LIV.]

1462.—*F.K.*, *iron*, *K.* chased as a pine trunk, continued on the *Fuchi* where a big boar is inlaid running away. Signed: Otsuriuken Shōzui. XVIII. [PLATE LVI.]

1463.—*F.K.*, *shibuichi*, inlaid with a bull on each piece, *shakudō*, with silver and gold spots. Signed: Otsuriuken Shōzui. XVIII.-XIX.

1464.—*F.K.*, *sentoku*, inlaid with a white crane on a pine tree, the trunk on *Fuchi*; *iroyé* work. Signed: Otsuriuken Miboku. XVIII.-XIX.

1465.—*F.K.*, *iron*, chased in relief with a dragon on *K.* and a tiger on *Fuchi*, stripes and bamboo gold and *shibuichi*. Signed: Shōzui, at the age of 70. late XVIII.—early XIX.

1466.—*F.K.*, *copper*, inlaid with *shibuichi*; *K.* in the shape of Daruma in his bag, *hossu* in hand; the *F.* *shibuichi* chased in waves, inlaid with reed, gold. Signed: Otsuriuken Miboku. early XIX. [PLATE LVI.]

1467.—*F.K.*, similar design, but *hossu* on *Fuchi*, slightly different technique, same school.

1468.—*F.K.*, *shibuichi*, chased in low relief with one of the Ni Ō; on *F.* crane in flight, tree with *shimenawa* and roof. Signed: Shōzui. XVIII.-XIX. [PLATE LIV.]

1469.—*F.K.*, *shakudō*, *nanako*, inlaid with dancers in relief, two on *K.*, one on *F.*, carrying *gohei* and musical instruments. Signed: Masayuki. XVIII.-XIX.

1470.—*F.K.*, *iron*, identical with above in every respect and detail but not *nanakoji*. Same signature.

1471.—*F.K.*, *iron*, chased in high relief with an eagle in downward flight; on *F.* a monkey and young hiding in the hollow of a rock covered with bamboo grass (Yanagawa style). Signed: Masayuki (Shōzui). XVIII.-XIX. [PLATE LIV.]

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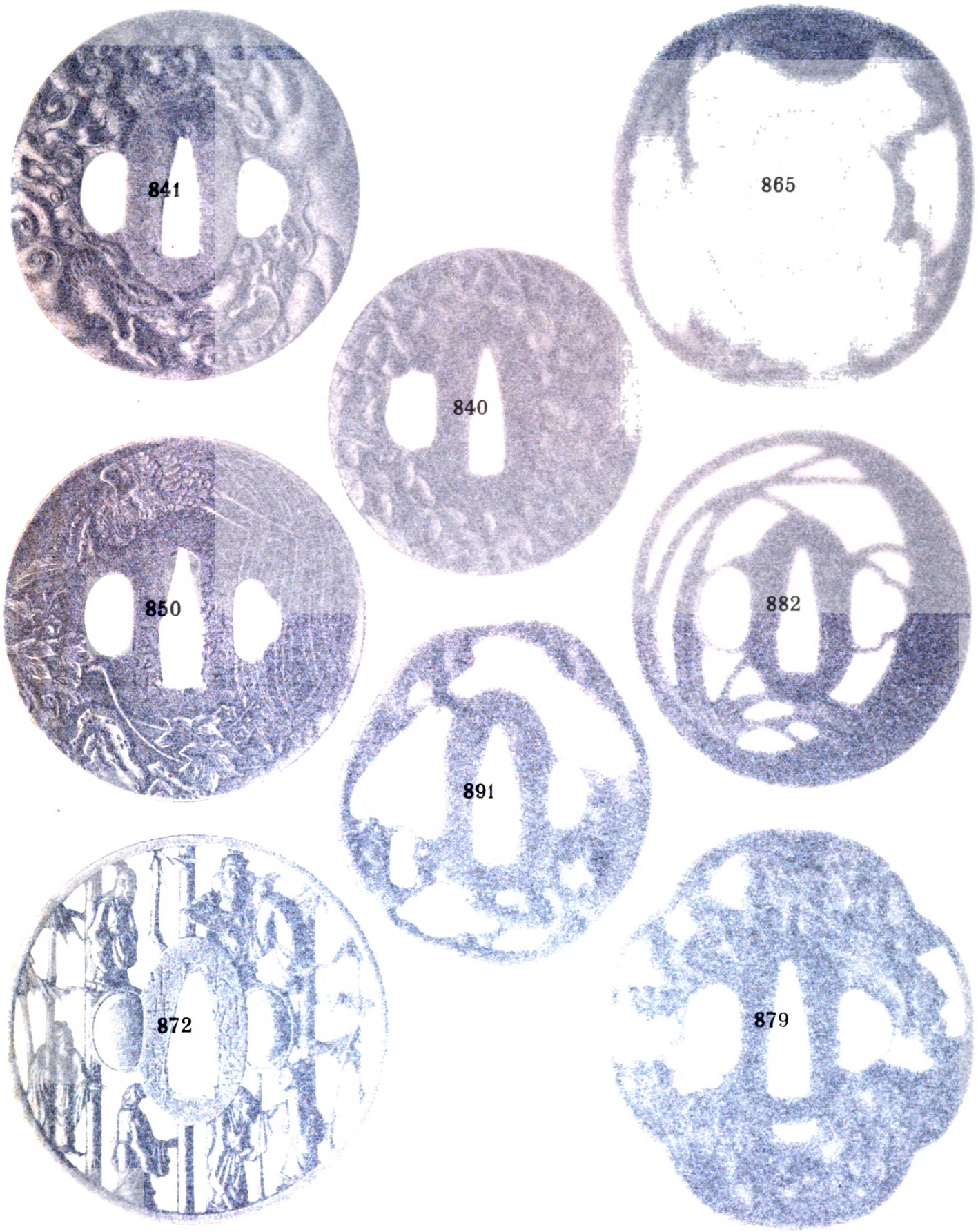

XXXV. CHOSHU.

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[illegible] small rat, *shakudō*.

XIX.

[illegible] Bishamon and

XIX. [PLATE L.]

[illegible] *irogé* work, on

[illegible] XIX.

[illegible] no tree and a moon

XIX.

[illegible] Masayuki.

[illegible] of tree to which is

[illegible] faces in relief *irogé* work.

late XVIII. [PLATE LIV.]

[illegible] *Fuji*; where a big boar is

XVIII. [PLATE LXI.]

[illegible] *bakudō*, with silver and gold spots.

XVIII.-XIX.

[illegible] tree, the trunk on *F.* *irogé*

XVIII.-XIX.

[illegible] a [illegible] and a tiger on *Fuji*, stripes and [illegible] at the age of 70. late XVIII.–early XIX.

[illegible] *K.* in the shape of Daruma in his bag, *hossu* [illegible] red gold. Signed: Ōsaraken Mboku.

early XIX. [PLATE LVI.]

[illegible] slightly different technique, same school.

[illegible] with one of the Nō Ō; on *F.* crane in flight, [illegible] XVIII.-XIX. [PLATE LIV.]

1469.—*K.*, [illegible] two on *K.*, one on *F.*, carrying *gohei* and [illegible] instruments. Signed: Masa[illegible] XVIII.-XIX.

1470.—*F.K.*, *iron*, identical with above in [illegible] and detail but not *mondoji*. Same signature.

1471.—*F.K.*, *iron*, chased in high relief with [illegible] downward flight; on *F.* a monkey and young [illegible] in the hollow of a rock covered with bamboo grass (Yanagawa style). Signed: Masayuki (Shōzō).

XVIII.-XIX. [PLATE LIV.]

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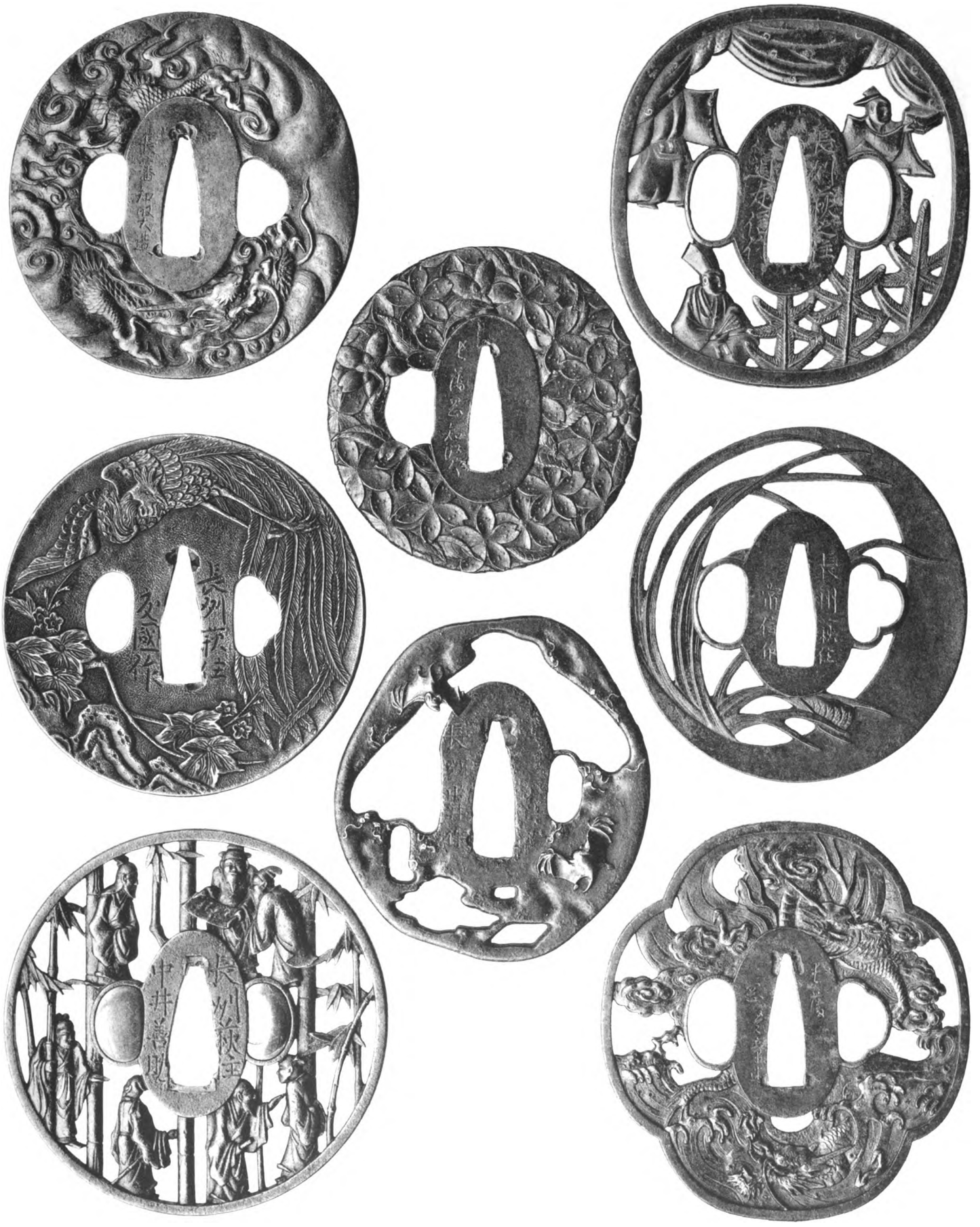

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1472.—*F.K.*, *copper*, inlaid in relief with a sparrow and nut, *shibuichi*, on *K.*, and another with two nuts on *F.*; *iroyé* work in Yasuchika style. Signed: Shōzui. XVIII.-XIX.

1473.—*F.K.*, *shibuichi*, chased in low relief with Gama Sennin and Tekkai, details gold and *iroyé*. Signed: Masayuki (Shōzui). XVIII.-XIX.

1474.—*F.K.*, *shibuichi*, inlaid in gold with a long smooth dragon on each piece. Signed: Masayuki (Shōzui). XVIII.-XIX. [PLATE LIV.]

1475.—*F.K.*, *sentoku*, chased in low relief with Shōki trying to lift a heavy vase; on *F.* *Oni* hiding under a bridge. Signed: Shōzui. XVIII.-XIX.

1476.—*F.K.*, *iron*, inlaid in high relief with the head and arm of a Buddhist priest stretching himself; and the *Fuchi* chased with a *hossu*. Signed: Shōzui.

1477.—*F.K.*, *shakudō*, inlaid with a Rakan's head on *K.*, *shibuichi*; *hossu* on *F.* with gold string and spider. Signed: Masayuki (Shōzui). XIX.

1478.—*F.K.*, *mi-parti shibuichi* and *copper*, engraved with reeds, the inflorescences gold inlay, and inlaid with a moon crescent, silver, and gold dew. Signed: Masayuki (Shōzui). XIX.

1479.—*F.K.*, *niguromé*, chased and inlaid in relief with a gold dragon in a whirlwind on each piece. Signed: Masayuki (Shōzui). XVIII.-XIX.

1480.—*F.K.*, dark *niguromé*, chased with a pine tree covered with creepers, and inlaid with the rising sun, gold; bear inlaid *shakudō* on *K.*, finely finished with *kebori*. Signed: Masayuki (Shōzui) at the age of 67.

1481.—*F.K.*, *shibuichi*, inlaid in relief *shakudō* with bears near a waterfall (*K.*) and amongst trees, *iroyé*, on F. Signed: Masayuki, Shōzui (Nineteenth Century *Kakihan*). [PLATE LIV.]

1482.—*F.K.*, *copper*, *ishimé*, inlaid with *chidori* in *shibuichi* and copper gilt. Signed: Shōzui.

1483.—*F.K.*, *iron*, chased as a grotto, inlaid with a small Fudō, waterfall on *F.*, usual design, *iroyé* work. Signed: Otsuriuken Shōzui.

1484,—*F.K.*, almost identical with above. Signed: Suiriuken Masahiro,

1485.—*F.K.*, *iron*, similar Fudō design. Also signed: Shōzui.

1486.—*F.K.*, *shibuichi*, same Fudō design, with clouds on *F.* and silver waterfall. late XVIII.

1487.—*F.K.*, *iron*, same Fudō design, heavier piece, the waterfall *shibuichi*, figures of Kongara and Seitaka standing on either side. XVIII. [PLATE LIV.]

1488.—*F.K.*, *shibuichi*, *K.* chased in the shape of a Daruma; *F.* inlaid with a *hossu*. Signed: Yukeishi Miboku. [PLATE LVII.]

1489.—*F.K.*, *sentoku*, inlaid in high relief with a praying mantis on each piece, on engraved *suzuki* grass. Signed: Shōzui. XVIII. [PLATE LIV.]

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1490.—*F.K.*, *shibuichi*, chased in waves and inlaid with several Terrapin, in various metals, the shells picked with coloured inlay, fine Nineteenth Century work. Signed: Shōzui!

1491.—*F.K.*, *copper*, chased with the Thunder Devil in the clouds, scarf inlaid gold, and a rain storm beating upon a *torii* and pine tree. Signed: Masayuki (forgery). XIX.

1492.—*Shibuichi*, chased and inlaid in relief with Bishamon and the tortoise around which winds a snake. Signed: Noriyuki, seal Hamano. Dated Kayei, first year, mid-autumn.
[*Illustrated in "Legend in Japanese Art."*] 1848. [PLATE LII.]

1493.—*Shibuichi*, chased as a rock from which issues a waterfall, and through an opening overshadowed by a pine tree passes a horse loaded with firewood, the driver seated to look at the cascade. Signed: Hamano Noriyuki (II.). [PLATE LII.]

1494.—*Shibuichi*, polished, *mokko* shape, a lady dressed in a black *kimono* inlaid with cherry flowers in a stream (gold) carries a basket full of *hamaguri* which a boy gathers for her on the seashore; decoration of sundry shells in high relief on both sides. Signed: Hamano Noriyuki.
Illustrated in Hawkshaw Catalogue. XIX.

1495.—*Shibuichi*, polished surface with raised rim, perforated with a pine tree amongst clouds, passing from the back to the front in *marubori*. In front, Kwanyu with a scroll, Chōhi with halberd. Signed: Hamano Noriyuki. *Ex Hawkshaw Colln.* XIX.

1496.—*Shibuichi*, with slight *ishimé* surface, and raised rim, large *tsuba* decorated in high relief with two street performers, one player with a trumpet, the other dancing with a *shishi* mask on his head, long white hair streaming behind, and the usual flowing cloth. Signed: Hamano Noriyuki. *Ex Hawkshaw Colln.* XIX.

1497.—*K.*, *shibuichi*, chased in *intaglio relievato* with the sage Hakubaku followed by his devil standard bearer. Signed: Hamano Noriyuki. late XVIII. [PLATE LII.]

1498.—*K.*, *shibuichi*, chased in relief with Hattara Sonja riding his tiger; the face silver, halo gold, background of bamboo in *sumizōgan*. Signed: Hamano Noriyuki. early XIX.

1499.—*K.*, *copper* with *shibuichi* back, chased in relief with a snarling wolf amongst *suzuki* grass under the crescent moon. Signed: Hamano Noriyuki. XIX. [PLATE LII.]

1500.—*K.*, *shibuichi*, chased with Shōki riding on horseback, details gold. Signed on the butt in *katakana*: Noriyuki. late XVIII.—early XIX. [PLATE LII.]

1501.—*K.*, *shibuichi*, chased in *intaglio relievato* with Koreijin and his tiger. Signed: Noriyuki.
late XVIII.—early XIX. [PLATE LII.]

1502.—*K.*, *copper*, chased in *intaglio relievato* with a standing figure of Jurojin holding a *makimono*, details gold; *shibuichi* back. Signed: Bosoken Noriyuki. late XVIII.—early XIX. [PLATE LII.]

1503.—*K.*, *shibuichi*, chased in *intaglio relievato* with the two Sennins Kanzan and Jittoku. Signed: Noriyuki.
XVIII.

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1504.—*K.*, *shakudō*, chased in low relief and inlaid with Hotei carrying his bag (copper body, details gold); *yasurimé* back. Signed: Noriyuki.

1505.—*K.*, *shibuichi*, inlaid in relief with a broom and a spider whose web is inlaid in gold *hirazōgan*. Signed: Noriyuki. XIX.

1506.—*K.*, *shibuichi*, *ishimé*, a young Sennin stretched at full length on the ground with a stick, under a peach tree. Signed: Bosoken Noriyuki. early XIX.

1507.—*F.K.*, pair, *shibuichi*, chased in relief with a Chinese hunter amongst reeds, and two wild geese in flight in the moonlight, *iroyé* work. Signed: Hamano Noriyuki. XIX.

1508.—*F.K.*, *shibuichi*, chased in low relief and inlaid, with Komei on *F.*, seated; and Chōhi on *K.*, looking like Zochōten. Signed: Hamano Noriyuki. late XVIII. [PLATE LIV.]

1509.—*F.K.*, dark *shibuichi*, chased and inlaid in relief with the capture of the Oil Thief, *iroyé* work. Signed: Hamano Noriyuki. *Ex Huish Colln.* [PLATE LIV.]

1510.—*F.K.*, *shakudō*, *ishimé*, inlaid with a stork on reeds in the moonlight on *K.*, and on *F.* with masts behind a mass of red maples (?). Signed: Noriyuki. XIX.

1511.—*F.K.*, *shibuichi*, chased and inlaid in low relief with the story of Kanshin, *iroyé* work. Signed: Noriyuki. XIX.

1512.—*F.K.*, dark *shibuichi*, chased with Omori Hikoshichi and the "witch" on *K.*, *iroyé*; horse tethered to a red tree on *F.* Signed: Hamano Noriyuki, at the age of 61. XIX.

1513.—*Shibuichi*, inlaid in low relief with Kwanyu, halberd in hand, standing watch in Gentoku's palace. Signed: Hamano Naoyuki. late XVIII. [PLATE LIII.]

1514.—*Shibuichi*, chased in *intaglio* and inlaid with a court lady in full dress, silver face, curtain at back. Signed: Gaiundo Hamano Naoyuki.

1515.—*K.*, *shibuichi*, chased with a horse *intaglio relievato*, inlaid with three cherry petals gold *hirazōgan*, allusion to a Chinese poem saying that "the neighing horse striking the fallen cherry petals with his hoof brings back their perfume." Signed: Naoyuki.

1516.—*K.*, dark *shibuichi*, inlaid in high relief with Kwanyu on horseback, followed by his squire carrying his spear. Signed: Hamano Naoyuki.

1517.—*K.*, *shibuichi*, chased with two children—one with face and hands inlaid copper—talking about the moon, seen in the clouds, probably a parody of Kanzan and Jittoku. Signed: Naoyuki (same seal). XIX.

1518.—*K.*, *copper*, *ishimé*, inlaid in relief with a heron standing on a willow, details gold. Signed: Naoyuki.

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1519.—*K.*, *shakudō*, chased in low relief with the Sennin Tekkai and Gama, the frog inlaid copper, Tekkai's soul clothed in gold; silver mouthpiece and butt. Signed: Hamano Naoyuki.

early XIX.

1520.—*K.*, *shakudō*, chased in relief with Watanabé no Tsuna holding on top of his helmet the severed hand of the *Oni*, the latter holding to the post of Rachōmon gate with its left arm. Signed: Hamano Naoyuki.

1521.—*K.*, *iron*, chased with a Chinese sage holding a scroll under a pine tree, face inlaid silver. Inscribed at back with a Chinese poem:

Rihaku Itto shi hiyappen, Suichu ō ō chuka nemuro.

"Rihaku wrote one hundred books of poem whilst he drank one *To* of wine, sometimes drunkards fall asleep in the middle of their cups." Signed: Naoyuki.

1521A.—*K.*, *iron*, identical with above.

1522.—*K.*, *shakudō*, chased with a big snake in relief in the middle of a moor traversed by a stream, *iroyé* work with profusion of small bamboo grass. Signed: Gaiundō Naoyuki, at Sugiki Tsumajo Fukushima, after Nobuchika's picture. [PLATE LV.]

1523.—*Kōgai* to match, same snake near an old house. Signed: Hamano Naoyuki.

1524.—*K.*, *shibuichi*, chased with a tall standing figure of Shōki holding a rope; details of dress, &c., gold. Inscribed: Made at Sugitsuma jo Fukushima by Hamano Naoyuki.

end XVIII. [PLATE LIII.]

1525.—*F.K.*, pair, *shibuichi*, each inlaid and chased in low relief with three of the six celebrated poets, and their poems engraved. Signed: Hamano Naoyuki. XVIII.-XIX.

1526.—*F.K.*, pair, *shibuichi*, *nanako*, chased in relief with the escape of Gentoku on *K.*, and the warrior Choun on *F.* Signed: Hamano Naoyuki. PLATE LIII.]

1527.—*F.K.*, *shakudō*, inlaid, the poet Rihaku, leaning on a youth (*F.*) admiring a waterfall inlaid silver on *K.* Signed: Naoyuki. early XIX. [PLATE LIV.]

1528.—*F.K.*, *copper*, *ishimé*, Fukurokujiu's large head on *K.*, a boy on his shoulder; other child on *F.* with *shishimai* mask. Signed: Hamano Naoyuki. [PLATE LIII.]

1529.—*F.K.*, dark *shibuichi*, chased in low relief on *K.* with a man half dressed in Japanese armour, and the *Fuchi* inlaid with a Chinese standard bearer. Signed: Cho, Naoyuki (Hamano).

1530.—*Kōgai*, *shibuichi*, chased in relief with the Rakan Hattara Sonja petting his tiger, details inlaid gold. Signed: Hamano Chikayuki. XIX. [PLATE L.]

1531.—*K.*, *shakudō*, *ishimé*, chased in high relief with a Sambasso dancer, helmet, bells and socks inlaid. Signed: Ihosai Chikayuki. XIX. [PLATE LIII.]

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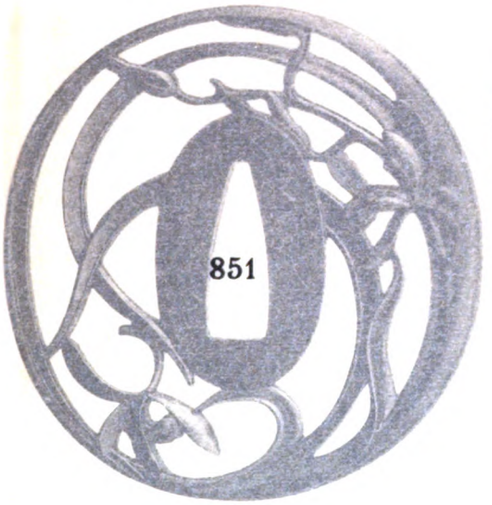
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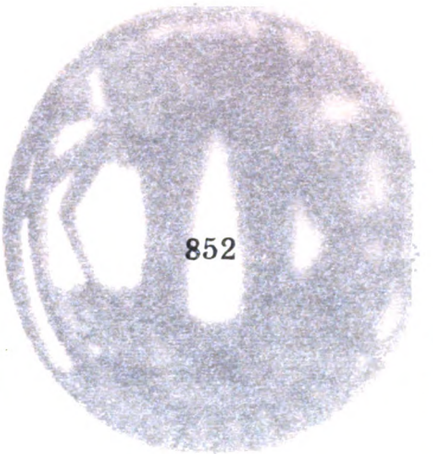
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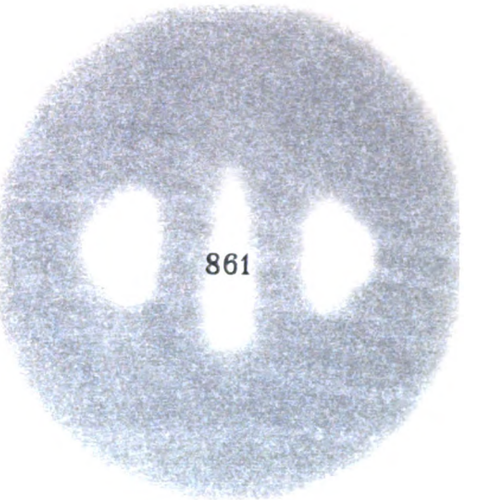
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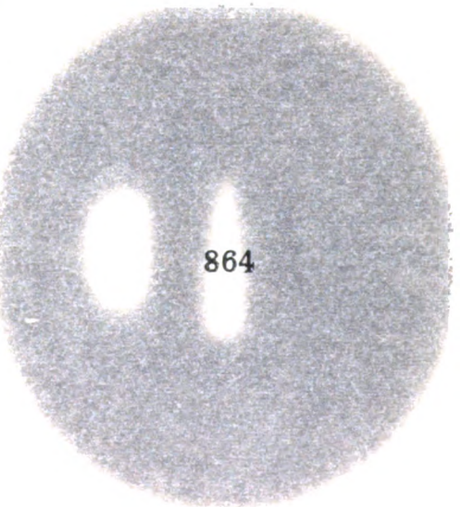
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XXXVI. CHOSHU.

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[illegible] Tekkai and Gama, the frog inlaid [illegible] Signed: Hamano Naoyuki.

early XIX.

[illegible] Tsuna holding on top of his helmet [illegible] post of Rachōmon gate with its left arm.

[illegible] a scroll under a pine tree, face inlaid [illegible] a Chinese poem.

[illegible] *Kwaifu*, [illegible] *mato*.

[illegible] hundred [illegible] of poem [illegible] of wine, sometimes drunkards [illegible] of their cups. Signed: Naoyuki.

[illegible] *K.*, [illegible] identical with above.

1529.—*K.*, *shakudō*, [illegible] in relief in the middle of a moor traversed by a stream, *moyé* [illegible] bamboo grass. Signed: Gainudō Naoyuki, at [illegible] Tsunajo Fukuzawa [illegible]. [PLATE LV.]

1523. *K.* [illegible] Signed: Hamano Naoyuki.

1524.—*K.* [illegible] figure of Shōki holding a rope; details [illegible] by Hamano Naoyuki.

end XVIII. [PLATE LIII.]

[illegible], each inlaid and chased in low relief with three of the six cele- [illegible] engraved. Signed: Hamano Naoyuki. XVIII.-XIX.

[illegible] *nirako*, chased in relief with the escape of Gentoku on *K.*, [illegible] Naoyuki. [PLATE LIII.]

[illegible] leaning on a youth (*F.*) admiring a waterfall

early XIX. [PLATE LIV.]

[illegible] on *K.*, a boy on his shoulder; other [illegible] [PLATE LIII.]

[illegible] on *K.* with a man half dressed in Japanese armour, [illegible] bearer. Signed: Cho, Naoyuki (Hamano).

1530. *Kōgai*, *shibuichi*, chased in relief with the Rakan Hattara Sonja petting his tiger, details [illegible] gold. Signed: Hamano Chikayuki. [PLATE L.]

1531.—*K.*, *shakudō*, *nikimé*, chased in high relief with a Sambasso dancer, helmet, bells and socks inlaid. Signed: Ihossi Chikayuki. XIX. [PLATE LIII.]

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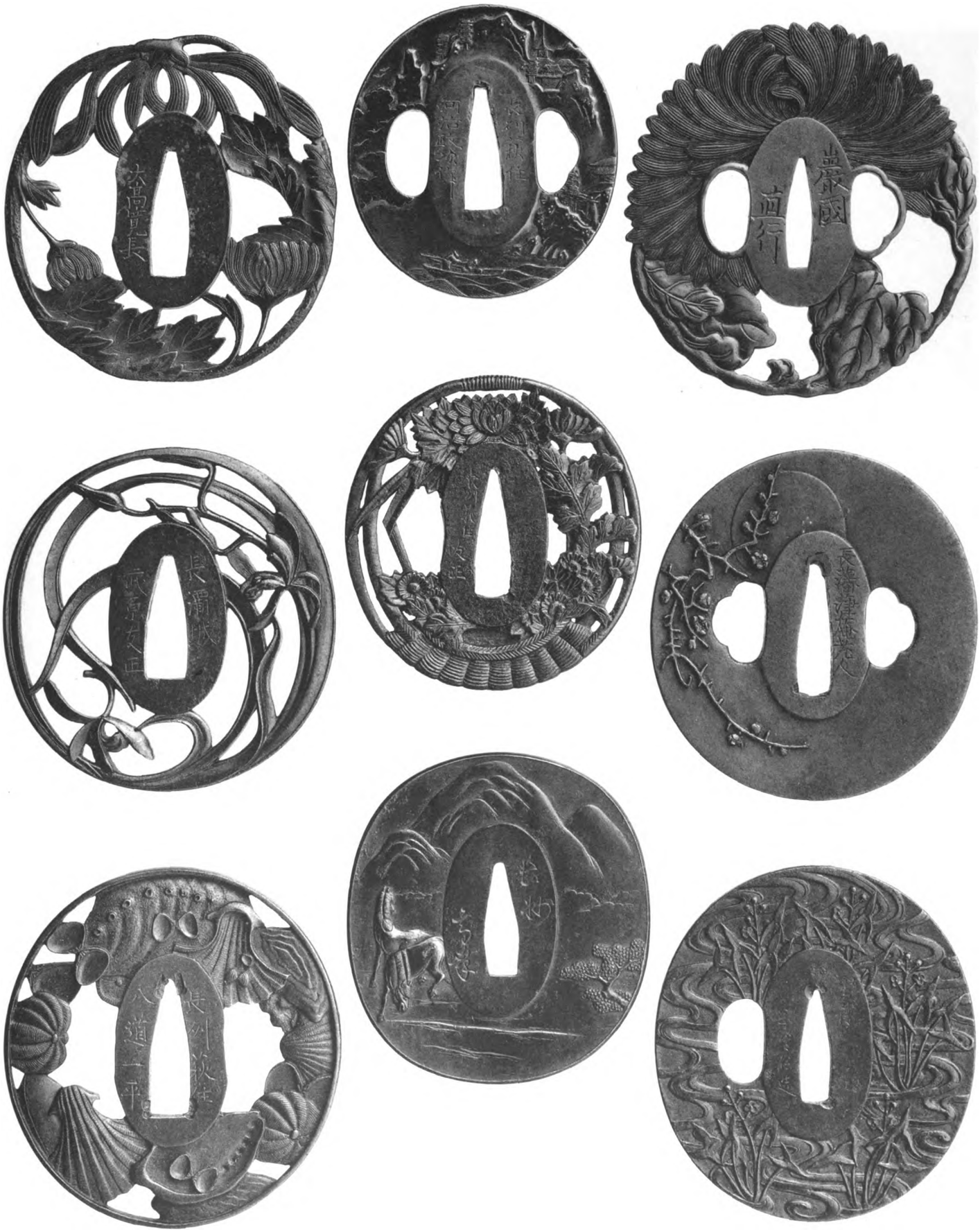

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1532.—*Shakudō*, chased on polished ground, with trees and rocks, Choun rescueing the child Atō, escapes from the bomb laid in the road to stop his flight. Signed: Hamano Chokwan.

Ex Hawkshaw Colln. XIX. [PLATE LII.]

1533.—*Iron, mokko*, chased and inlaid in relief, an old man looking through a fan-shaped window over his rice sheaves and paddy fields, a fox hiding beneath a bridge. Signed: Shokiuken Eizui.

1534.—*Iron*, small, inlaid with a kettle and a bird on a mattock. Signed on kettle: Eizui.

1535.—*K.*, dark *shibuichi*, with *shakudō* back, *ishimé*, inlaid in high relief with a tiger-lily and a dragon-fly, *shakudō*, flowers copper, fly gold. Signed: Eizui (Nagayuki). (?) late XVIII.

1536.—*K.*, *shakudō*, chased in relief with Shōki on horseback, almost identical with No. 1500. (Noriyuki), the design carried over the *shibuichi* back in *intaglio*, together with a pine tree. Signed: Hamano Haruchika, after Hanabusa Itcho's picture. XIX. [PLATE L.]

1537.—*K.*, *shibuichi*, chased with the Sennin Koshohei changing stones into goats; partly inlaid in relief. Signed: Hamano Haruchika. XIX.

1538.—*K.*, *shibuichi*, chased in low relief with the sage Shiyei riding a carp in the clouds (usually Shiyei's carp is horned, here the carp is that of Kinko). Signed: Haruchika.

1539.—*K.*, *shakudō*, chased in *intaglio relievato* with Daikoku perched on his rice bales with a child, and holding aloft his mallet, on which sits a white rat; details gold, good foreshortening of the god's face. Signed: Haruchika. XIX.

1540.—*K.*, *shibuichi*, inlaid and chased with a standing figure of Kwanyu holding his halberd. Signed: Harumitsu. Hamano style.

1541.—*K.*, *shibuichi*, chased in low relief with the Sennin Chinnan, evoking a dragon (*katakiri*) from his bowl. Signed: Harumitsu. [PLATE L.]

1542.—*Shibuichi*, inlaid in relief with Yoritomo inside a dead tree; at back Kajiwara Kagekiyo and the two doves. Signed: Shojiuken Hamano Haruteru. [PLATE LII.]

1543.—*K.*, *shakudō*, inlaid with a black Colombo diver wringing his loin cloth, a big coral lump at his feet, night effect with moon in the clouds. Signed: Haruteru (Shunki).

1544.—*Shakudō*, chased in relief with a sage and his boy attendant in the mountain near a waterfall; other boy at back. Signed: Shojiuken Hamano Haruyoshi. [PLATE LII.]

1545.—*F.K.*, *shibuichi*, chased in high relief with Jurojin, seated on a rock, on *K.*, and inlaid with a deer (copper) and two *minogamé* (*shakudō*) on *F.* Signed: Shoundo Hamano Ippo Haruyuki. [PLATE LIV.]

1546.—*Shakudō*, chased with a lake shore inlaid with reeds, *chidori* and *jakago*. Signed: Tōjōken Hideharu. XIX.

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1547.—*Shibuichi*, engraved in *katakiri* with Jurojin holding a scroll on which the breath of the *minogamé* writes *Jiu*; pine tree above, details *hirazōgan iroyé*. Signed: Hidekazu.

1548.—*Shibuichi*, polished surface, inlaid in relief with Nasu No Yoichi on horseback in the sea, shooting an arrow at the fan stuck on the Taira boat, at the battle of Ujigawa; at the back, a gnarled pine tree (copper and *shakudō*). Signed: Hidemoto. *Ex Hawkshaw Colln.* XIX.

1549.—Dark *shibuichi*, polished, inlaid in high relief with the Six Poets. Signed: Tokuno Hidetoki. *Ex Hawkshaw Colln.* [PLATE LV.]

1550.—*F.K.*, *shakudō*, inlaid in high relief with two life-like flies and a spider, also a kitchen fan covered with paper on which is written *medeta* [*ku*] *kashi* [*ku*]. Inlaid with seal; and signed: Riuchiken Hideyuki (Teruyuki). [PLATE LIV.]

1551.—*F.K.*, *shibuichi*, inlaid in relief with Daikoku on *K.* resting himself on a bale of rice, Jurojin on *F.* reclining against his deer; *iroyé* work with minute modelling full of expression. Signed: Hideyuki. [PLATE LIV.]

1552.—*K.*, *iron*, chased with Hotei's bag out of which peeps the god; face and hands inlaid in high relief, silver, fan inlaid copper and gold. Signed: Hideyuki (Teruyuki). early XIX. [PLATE LV.]

1553.—*K.*, *shibuichi*, inlaid with Shoriken and his tiger, face and hands silver, details gold; small waterfall at top. Signed: Hideyuki. Cf. Yukihide.

1554.—*K.*, *shibuichi*, chased and inlaid, Rinnasei (silver face) and his crane beneath a plum tree: Signed: Hiroyuki.

1555.—*K.*, *sentoku*, chased in deep *intaglio relievato* with Gentoku's ride. Signed: Hiroyuki. [PLATE LIII.]

1556.—*K.*, *shibuichi*, chased and inlaid with Benkei reading the Kanjinchō. Signed: Hisayuki. early XIX. [PLATE LIII.]

1557.—*F.K.*, *shakudō*, inlaid with Kwanyu, seated at a table reading, on *K.*, and Gentoku on *F.*, details *iroyé* on *intaglio relievato* work. Signed: Hisayuki. [PLATE LIV.]

1558.—*Sentoku*, *ishimé*, inlaid in very high relief with a magnolia in bloom and a crow in flight. Signed: Wadokan Hōshin (Yasusada). [PLATE LXXXII.]

1559.—*Shibuichi*, chased in high relief with a snarling tiger in a storm, the stripes gold; dragon at back. Signed: Kaneyuki. XIX. [PLATE LIII.]

1560.—*F.K.*, *iron*, inlaid in high relief with the temple watchman, *shibuichi*, silver, *shakudō*, finely modelled; on *F.* *torii* and three cedars, *iroyé* work by Otsuriuken Hamano Miboku Kaneyuki. [PLATE LIV.]

1561.—*F.K.*, *niguromé*, *nanako*, inlaid with crows in flight, stratified clouds and inlaid sun, with engraved crescent-like cloud indications. Signed: Kaneyuki.

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1562.—*F.K.*, *shakudō*, *ishimé*, inlaid in relief with an eagle on *K.*, plum tree and pine tree on *F.* Signed: Masachika (Kaneyuki).

1563.—*F.K.*, *shibuichi*, inlaid with the crossing of the Ujigawa episode, *iroyé* work in relief. Signed: Juhōsai Katsuyuki. *Ex Huish Colln.*

1564.—*Shakudō*, inlaid in low relief with Kwanyu, Gentoku and a huge halberd bearer. Signed: Kubo Manzui (Mitsuyuki). XIX. [PLATE LV.]

1565.—*Iron*, inlaid in high relief with two crows in flight, and a well head inlaid *shibuichi*, with *shimenawa* above the pulley. Signed in relief, gold: Genshosai Masaharu, with seal. [PLATE IX.]

1566.—*Iron*, rounded square with raised rim, inlaid in relief with Ota Dōkwan and the servant girl, *shibuichi* with gold pattern, details of dress gilt. The rain inlaid in silver lines, some flush with the surface, some in relief. Signed: Ganshōsai Masaharu. *Ex Hawkshaw Colln.* [PLATE IX.]

1567.—*F.K.*, *shibuichi*, *ishimé*, chased with a pheasant on a plum branch, details inlaid silver and gold. Signed: Genshōsai Masaharu.

1568.—*Tsuba*, *Kozuka* and *kōgai*, and *Fuchi Kashira*. *F.* and *K.*, *shibuichi*, with *ishimé* cartouche chased in *intaglio* with a pine tree, inlaid with long gold creepers. Signed: Toriuken Masahide; Shōzui's picture. XIX. [PLATE LV.]

1569.—*K.*, *sentoku*, chased with Shōki, sword in hand, the face and arm copper in relief. Signed: Masanaga (*toshi*). XVIII.

1570.—*K.*, *shakudō*, chased in deep *intaglio relievato* with a standing figure of Jurojin holding a *makimono*, details gilt. Signed: Masanaga (toshi). ? *Toyama or Hamano.*

1571.—*F.K.*, *iron*, chased and inlaid in relief with a wood-cutter under the moon, and tree trunks on *F.* Signed: Miboku su ko Masaoki.

1572.—*K.*, *shibuichi*, chased in *intaglio* with the Sennin Chinnan evoking a dragon from his bowl (*katakiri*); the mouthpiece in the shape of clouds, gilt, is a later addition. Signed: Masatoshi (hisa). Hamano Noriyuki. [PLATE L.]

1573.—*F.K.*, *shibuichi*, the Fudō design, with grotto and waterfall, *iroyé* work. Signed: Masatoshi (hisa). XIX.

1574.—*K.*, *copper*, *ishimé*, rich red colour, imitating the face of a rock overgrown with small bamboo, in a hollow at the bottom a small monkey shows distress at the flight of an eagle, inlaid in high relief *shibuichi*. Signed: Masayoshi.

1575.—*F.K.*, *shibuichi*, chased in low relief with Gentoku and Kwanyu, large face and hands inlaid. Signed: Mitsuyuki (Kozui).

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1576.—*F.K.*, *sentoku*, Y *ishimé*, chased in relief with Chokwaro on *K.* and three horses *intaglio relievato* on *F.* Signed: Mitsuyuki (Murota).

1577.—*F.K.*, *iron*, chased with two Chinese on each piece, one being forcibly helped to wine, thio *iroyé* work on faces. Signed: Kukodo Mōshu. XVIII.-XIX.

1578.—*F.K.*, *sentoku*, very shallow (5 mm.), chased in relief with a tiger on *K.*, and inlaid with a smaller one, *shakudō* and gold, on *F.* Signed: Nagayuki (Juzui).

1579.—*K.*, *shibuichi*, inlaid and chased in high relief with Kwanyu, reading. Signed: Hamano Naochika.

1580.—*K.*, *sentokudō*, with *shibuichi* back, a temple pillar at the foot of which are two pilgrims, *shibuichi* with gold hats and strips down the *haori*, on which are inscribed, on the standing man Naochika, on the other who ties up his sandal, the left half of the name Gwagetsudo. early XIX. [PLATE LII.]

1581.—*F.K.*, *copper*, chased in waves as a swift river, inlaid with the Gojō bridge, gold, on which stands a small figure of Yoshitsuné. Signed: Naochika. [PLATE LIV.]

1582.—*F.K.*, *shibuichi*, chased in relief and inlaid, the subject being the Nō *Hachi no ki*; on *K.* pilgrim outside a door; on *F.* house, stable with tethered horse, garden and the three trees on the verandah. Signed: Hamano Naochika. [PLATE LIV.]

1583.—*Shibuichi*, polished, small *tsuba*, chased with a pine in low relief on the seashore, under the bent trunk of which passes a young warrior on horseback, holding a fan decorated with the sun disc. (Akéchi). Signed: Hamano (Naohidé) Naoteru with *Kakihan.* *Ex Hawkshaw Colln.* XIX.

1584.—*K.*, *shibuichi*, chased in low relief with Hattara Sonja and his tiger, head and hands inlaid copper, details gold. Signed: Hamano Naohidé.

1585.—*K.*, *sentoku*, *intaglio relievato*, Jurojin, the head inlaid in low relief in Nara style. Signed: Naomitsu. XVIII.

1586.—*F.K.*, *shibuichi*, chased in low relief with the four sleepers: Kenzan and Jittoku on *K.*, Bukan Zenshi and tiger on *F.*, details gold. Signed: Riuriuken Naonori.

1587.—*Iron*, square, with rounded corners, chased all over with clouds in low relief, inlaid with Raiden and Futen, copper and brass, *iroyé* work. Signed: Hamano Nobuchika. XIX. [PLATE LV.]

1588.—*K.*, *copper*, *ishimé*, inlaid with *patrinia* and a cricket, *iroyé* work, gold, *shibuichi*, &c.; gilt back. Signed: Hamano Nobuchika. Blade engraved with the six famous poems.

1589.—*K.*, *copper*, *ishimé*, chased in low relief with Hotei, his bag inlaid gold, walking under a pine tree, and smiling at a big butterfly. Signed on butt: Nobumasa. XIX.

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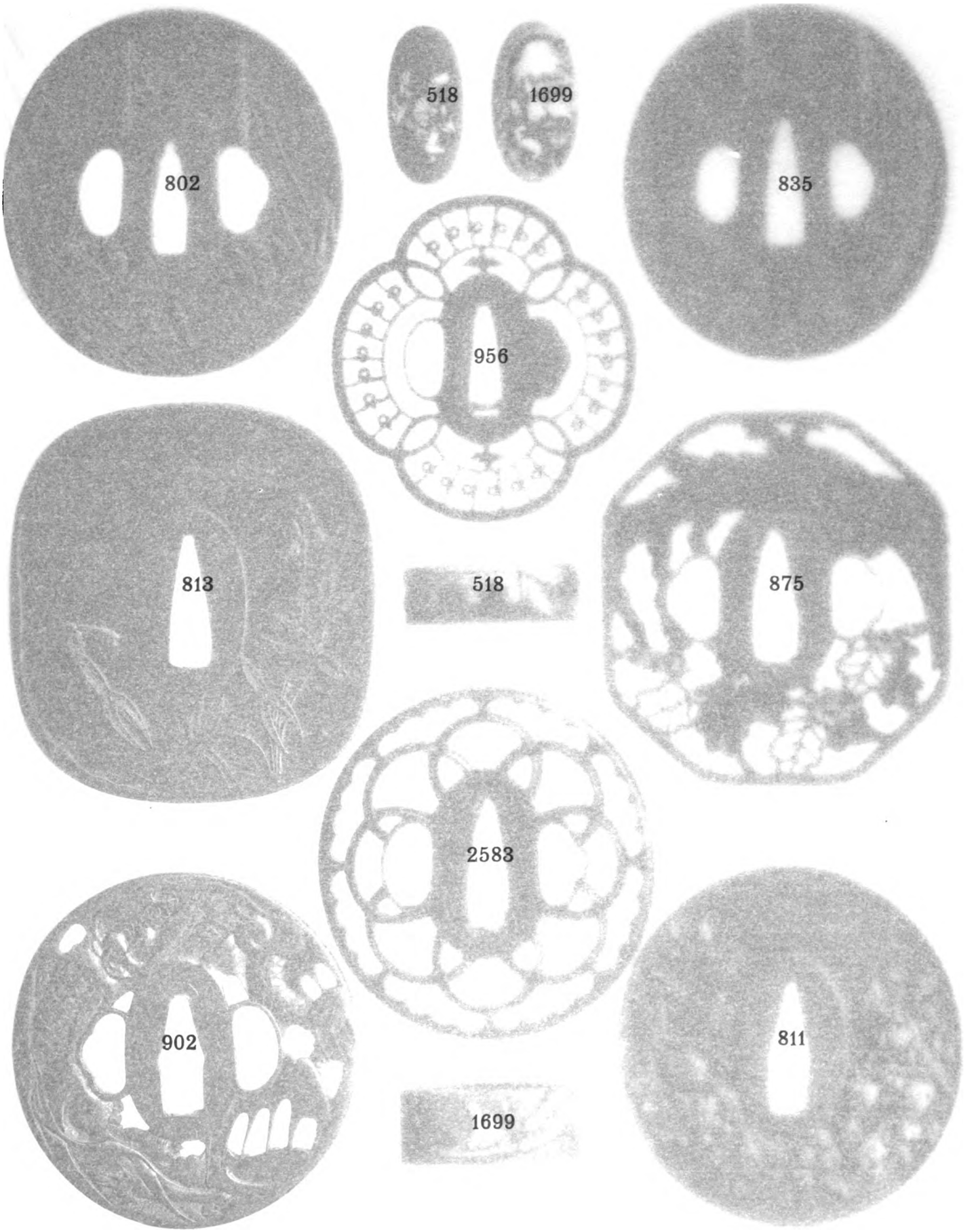

XXXVII. CHOSHU, Etc.

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[illegible] horses *intaglio*

[illegible] helped to wine. XVIII.-XIX.

[illegible] *K.*, and inlaid

[illegible] Signed: Hamano

[illegible] of which are two pilgrims, [illegible] on the standing man [illegible] Gyagetsudo. early XIX. [PLATE LII.]

[illegible] river, inlaid with the Gojō bridge, gold. [illegible] Nobuchika. [PLATE LIV.]

[illegible] the subject being the Nō *Hachi no ki*; [illegible] horse, [illegible] with [illegible] horse, garden and the three [illegible] Nobuchika. [PLATE LIV.]

[illegible] chased with a [illegible] in low relief on the seashore, under [illegible] young warrior on horseback, holding a fan decorated with the [illegible] (Nanobe) Naotera with *Kirimon*. *Ex Hackshaw Collr.* XIX.

[illegible] in low relief with Hattara Sonja and his tiger, head and hands [illegible] Hamano Naohidé.

[illegible] Jurojin the head inlaid in low relief in Nara style. [illegible] XVIII.

[illegible] the four sleepers: Kenzan and Jittoku on [illegible] Rinrinken Naotori.

[illegible] with [illegible] all over with clouds in low relief, inlaid with [illegible] and [illegible], copper [illegible], *iroyé* work [illegible]: Hamano Nobuchika. XIX. [PLATE LV.]

1588.—*K.*, *copper*, *shimé*, inlaid with *parinia* and a [illegible], *iroyé* work, gold, *shibuichi*, &c.; gilt back. Signed: Hamano Nobuchika. Blade engraved with the six famous poems.

1589.—*K.*, *copper*, *shimé*, chased in low relief with Hotei, his bag inlaid gold, walking under a pine tree, and smiling at a big butterfly. Signed: butt: Nobumasa. XIX.

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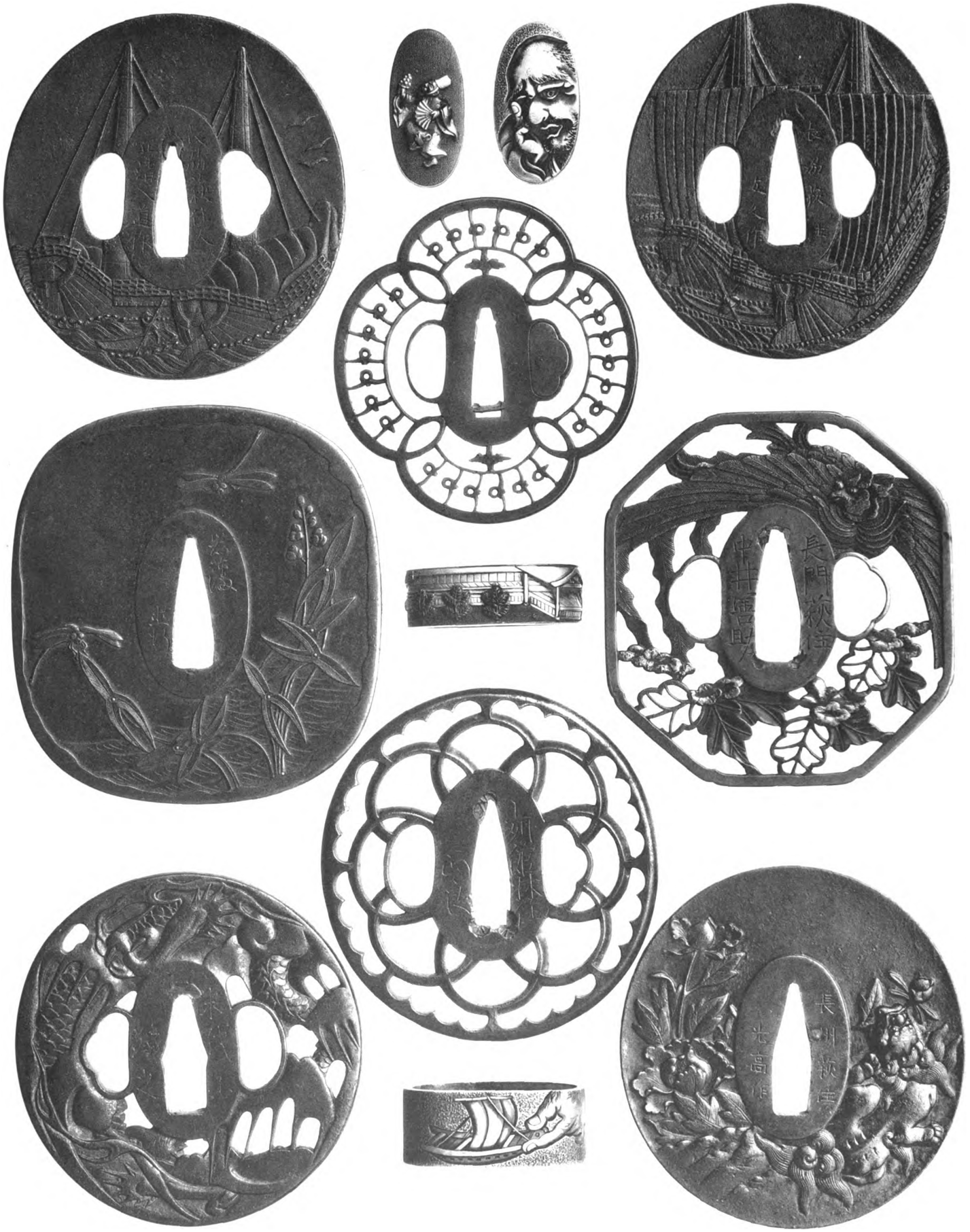

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1590.—*F.*, *shakudō*, chased and inlaid in relief; *K.* with Kwanyu and Komei; horse on *Fuchi*. Signed: Otsuriuken Hamano Nobuyuki (Hōzui). *Ex Hawkshaw Colln.* late XVIII. [PLATE LV.]

1591.—*F.*, *shibuichi*, chased in relief with Kwanyu and Komei; *F.* the halberd of Kwanyu. Signed: Nobuyuki=Enzui with *Kakihan*. late XVIII.—early XIX. [PLATE LIV.]

1592.—*F.K.*, *shibuichi*, chased with a horse on *K.*, low relief with gold spots, and two others under a willow *intaglio relievato* on *F.* Signed: Otsuriuken Hōzui (Nobuyuki).

1593.—*K.*, *shibuichi*, chased in *intaglio relievato* and inlaid with two Chinese children at play under a pine tree. Signed: Shofuken Noriaki.

1594.—*K.*, *shakudō*, *intaglio relievato* and relief inlay, two *tengu* in an old cedar, inhaling incense smoke (sarcastic composition). Signed: Toriuken Norihisa (Norinaga) with gold seal. [PLATE L.]

1595.—*F.K.*, *shibuichi*, chased with Hotei carrying a child, watching a flight of wild geese by moonlight. Signed: Norinobu.

1596.—*F.K.*, dark *shibuichi*, inlaid in relief, Nara style, with the *hasso tobi*, Yoshitsuné on *K.* Signed: Joriudo Norisada.

1597.—*Shibuichi*, chased in high relief with a pine tree, behind which appears a large moon, silver *hirazōgan*. Signed: Hamano Norishigé (Kioban). [PLATE LIII.]

1598.—*K.*, *shibuichi*, chased in low relief as a river, the banks of which are studded with stumps; a boat with gold curtains, worked in relief, runs over the butt and terminates in *kebori* on the back. Signed: Norishigé (Kioban). *Ex Huish Colln.*

1599.—*K.*, dark *shibuichi*, chased in *intaglio relievato* with a standing figure of Shōki, sword in hand, details inlaid silver and gold. Signed: Noritoshi. early XIX.

1599A.—*K.*, *shakudō*, chased in relief with Jizo and Yemma Ō going fishing, the latter's face, hands, legs, &c., inlaid copper. Signed: Hamano Shigenobu. XIX. [PLATE L.]

1599B.—*K.*, *shibuichi*, chased and inlaid in high relief with the story of Omori Hikoshichi, *iroyé* work. Signed: Shinriusha Tadayasu (Koreyasu). [PLATE LIV.]

1599C.—*F.K.*, dark *shibuichi*, chased in high relief with the story of Omori Hikoshichi. Signed: Tadayasu (Koreyasu) of Tobu (East Musashi).

1599D.—*F.K.*, dark *shibuichi*, inlaid and chased in relief with a comical treatment of Bishamon and Jurojin reading a scroll; *iroyé* work. Signed: Koreyasu. [PLATE LIV.]

1599E.—*F.*, pair, *niguromé*, chased and inlaid in relief with Omori Hikoshichi and the witch, large faces. Signed: Shinriusha Koreyasu, and Koreyasu of Yedo respectively.

1599F.—*K.*, *shibuichi*, chased in low relief and inlaid with two women in the rice fields, details and reeds gold. Signed: Hamano Takahisa (naga). (This man was Natsuo's teacher). XIX.

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1599G.—*K.*, *shibuichi*, chased in relief with a man in a basket suspended from a cliff, and gathering mushrooms on the rocky face, above a waterfall. Signed: Takayuki (pupil of Toyama Naoyuki). XIX. [PLATE LV.]

1599H.—*K.*, *shibuichi*, chased in *intaglio relievato* with a figure of a sage, probably Laotze, holding a large *hossu*, details gold; inscribed. Signed: Takayuki. [PLATE LV.]

1599I.—*K.*, *copper*, inlaid in relief with a pilgrim standing on tiptoe at the foot of a temple pillar, holding his hat at the end of a tall bamboo; on his dress is inscribed: Bosoken Signed: Takayuki. ? Tanaka or Hamano. [PLATE LV.]

1599J.—*Iron*, *mokko* shape, uneven, chased in relief with a harvest beetle and a head of rice (inlaid brass). Signed: Kukosai Sukeyuki of Yokomi, Bushū (pupil of Tadayuki). early XIX.

1599K.—*F.K.*, *shibuichi*, chased in low relief with Suzano O no Mikoto on *K.* and the dragon on waves on *F.* Signed: Hamano Teruchika. [PLATE LIV.]

1599L.—*K.*, *shibuichi*, inlaid in high relief with a football player under a cherry branch, *iroyé* work. Signed: Tomoyuki (Nobuyuki).

1599M.—*K.*, *shibuichi*, Okamé with fan, high relief, *iroyé*, bamboo *sudare*, poorly engraved (compare (Hata Naoyoshi). Signed: Toshihiro.

1600.—*K.*, dark *shibuichi*, identical in design and technique with No. 1594. Signed: Toshinori, with gold *Kakihan*. *Ex Huish Colln.*

1601.—*K.*, *shibuichi*, *intaglio relievato*, a traveller seated on rice bales on horseback, a book in front of him, lights a pipe quite three feet long to that of a peasant seated on the ground; details gold lines. Signed: Toshiyuki (pupil of Noriyuki Hamano). end XVIII.

1602.—*K.*, *shibuichi*, inlaid in high relief with a standing figure of Fudō, details of dress gold. Signed: Tenchōsai Tsuneyuki. early XIX.

1603.—*K.*, *shibuichi*, inlaid in copper with a fox attempting to change itself into a woman, night scene, the fox's head reflected in a stream. Signed: Tenchōsai Tsuneyuki.

1604.—*F.K.*, Pair *shibuichi*, one chased with Jurojin on *K.* and Ebisu with a red *tai* on *F.*, the other with Hotei and Daikoku, low relief work with *iroyé* details. Signed: Yukoken Yasuharu. [PLATE LIV.]

1605.—*K.*, *shakudō*, *ishimé*, chased and inlaid in high relief with a Sambasso, dancing. Cf. No. 1531. Hands, hat, bells, socks inlaid silver, copper, *shakudō*, &c. Signed: Senjiugoro Hamano Yasuyuki (Hōzui). [PLATE LIII.]

1606.—*Shibuichi*, chased in *katakiri* with Saigyo Hoshi composing the poem on the silent pool, the bird in flight above reeds at back. Signed: Niudō Yasuyuki. [PLATE LIII.]

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1607.—*Iron*, circular, chased with two large openings in a rocky surface, in one of which flows a waterfall, falling again to the back of the guard. In the other, Shōki worked in the round, in *shakudō*, with copper face and hand, mounted on a *karashishi*, ready to pounce upon a small red *Oni*, hidden in a hollow of the rock. Signed: Hamano Hosui (Yasuyuki) *Shōgai Issaku*: the only one I ever made, and dated Tempo 5th, 8th month, 1834, at the age of 72. *Ex Hawkshaw Colln.*

1608.—*K.*, *sentoku*, inlaid with Hotei (copper) pushing against his bag; *katakiri* with *karakusa* engraved. Signed: Tosūsan, Hamano Yasuyuki. XIX. [PLATE L.]

1609.—*K.*, *shibuichi*, engraved with a dragon passing all round. Signed: Yasuyuki, at the age of sixty. XIX.

1610.—*F.K.*, *shibuichi*, chased in low relief with Choshiuka transforming pieces of cloth into butterflies. Signed: Hamano Yasuyuki, after the design of Watanabé Hiroteru. XIX.

1611.—*F.K.*, dark *shibuichi*, chased in high relief with a goose and inlaid with a reed, *shakudō*. Signed: Hamano Yasuyuki (Hōzui), at the age of 71. [PLATE LIII.]

1612.—*Sentoku*, the snake coiled on itself, classical design. Signed: Furiuken Yeijiu (Hidenaga). mid. XIX.

1613.—*Shibuichi*, chased in low relief with Hotei on his bag under a pine tree, and inlaid with two children. Signed: Hiakujiuken Yoshinobu. XVIII.-XIX.

1614.—*Shibuichi*, chased in low relief with Kwanyu on guard, Chōhi and Komei behind a curtain; at back pine tree. Signed: Hiakujiuken Yoshinobu. XIX. [PLATE LVI.]

1615.—*K.*, *shakudō*, inlaid and chased *intaglio relievato* with an equilibrist standing on one leg and balancing on the tip of his nose a stick supporting a *saké* cup. Signed: Hiakujiūken Yoshinobu (Hosen). XVIII. [PLATE LVI.]

1616.—*Shakudō*, a dragon in the round. Signed: Tariusai Yoshiyuki (Gizui). [PLATE LIII.]

1617.—*F.K.*, *shakudō*, *ishimé*, minutely inlaid with a crescent moon out of the clouds, over a house, and with an old man looking through a window admiring a clump of chrysanthemum. Signed: Denriusai Gizui (Yoshiyuki). [PLATE LIII.]

1618.—*F.K.*, dark *shibuichi*, each piece chased in low relief with a tiger, and inlaid with pine and bamboo, *iroyé* work. Signed: Yōzui. [PLATE LIV.]

1619.—*K.*, *shibuichi*, Kwanyu and Komei with scroll, *iroyé* work in relief, much worn. Signed: Yukihidé.

1620.—*Shibuichi*, chased and inlaid in relief with the story of the archer Riko. [*Illustrated in "Legend in Japanese Art."*] XIX.

1621.—*Shakudō*, one of the Ni Ō of Nara chased in relief. XIX.

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1622.—*Niguromé*, chased in *intaglio relievato* with Kanzan and Jittoku, faces, hand, broom inlaid; pine tree at back. XIX.

1623.—*Iron*, nearly circular, with rounded rim, inlaid in high relief with one of the Ni Ō, copper, and a sealed *karashishi* on the other side. XVIII.

1624.—*K.*, *sentoku*, chased in *intaglio relievato* with a half-length figure of Jurojin holding a *makimono*. early XIX.

1625.—*K.*, *sentoku*, inlaid with copper, chased in relief with Gama Sennin and his frog. late XVIII.

1626.—*Iron*, inlaid in high relief, *iroyé*, with a foreigner holding a huge trumpet. XVIII.

1627.—*K.*, *iron*, chased in relief with one of the Ni Ō holding a *tama*, loin cloth and scarf gold *nunomé*, two more *tama* on the ground; *yasurimé* on back. XVIII.

1628.—*K.*, *iron*, chased with an old pine tree and inlaid with a moon segment, small bamboo and creeper gold. Shōzui design.

1629.—*K.*, *iron*, chased with two warriors under a pine tree, their faces inlaid, the details of armour gold *nunomé*, inlaid with a poem in gold *nunomé*. [PLATE XXV.]

1630.—*K.*, *sentoku*, inlaid with Ebisu carrying a fan and a huge red *tai*, *iroyé* work. mid. XVIII. [PLATE XXV.]

1631.—*K.*, *shibuichi*, chased in low relief with the Rakan Handaka Sonja and his tiger. XIX.

1632.—*K.*, *iron*, chased and inlaid in relief with Choryo on the dragon, silver and gold. XIX.

1633.—*K.*, *copper*, inlaid in relief with a Fudō; *shakudō* with gold robe and halo. XIX.

1634.—*K.*, *iron*, decorated with a dried fish, *appliqué*, copper, gilt. XVIII.

1635.—*K.*, *shibuichi*, chased in *intaglio* with the Sennin Kenzan, holding a broom and pointing to the sky. XIX.

1636.—*F.K.*, *shibuichi*, chased in low relief with Soga no Goro and Asahina Saburo, details of armour gilt. Hamano, style of Noriyuki, XIX.

1637.—*F.K.*, *shibuichi*, *K.* chased with Gama and his toad, the edge forming the median line of the face, *intaglio relievato*; *F.* with Chokwaro out of whose gourd come two horses.

1638.—*F.K.*, *iron*, chased in high relief with tiles; the *Oni* tile on *K.*, and others with a nail on *F.*

1639.—*F.K.*, *iron*, inlaid in high relief with *naginata* and war fan, *iroyé*, on *F.*; the *kashira* shaped as a human head. [PLATE LVII.]

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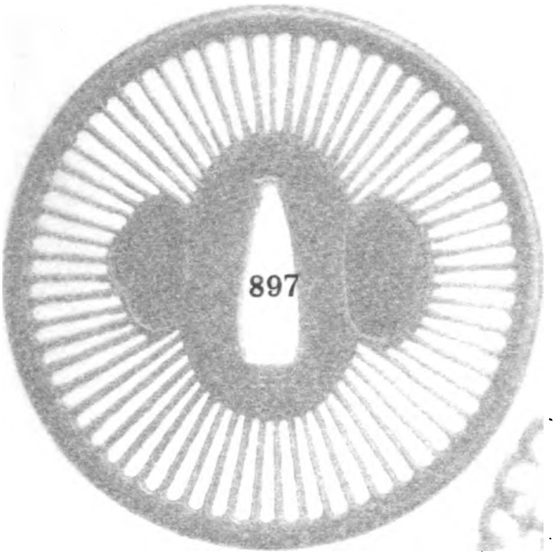

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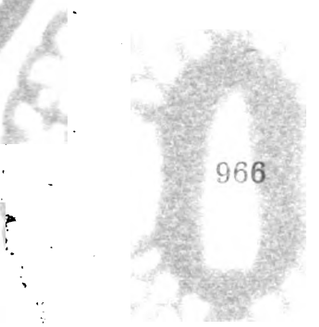

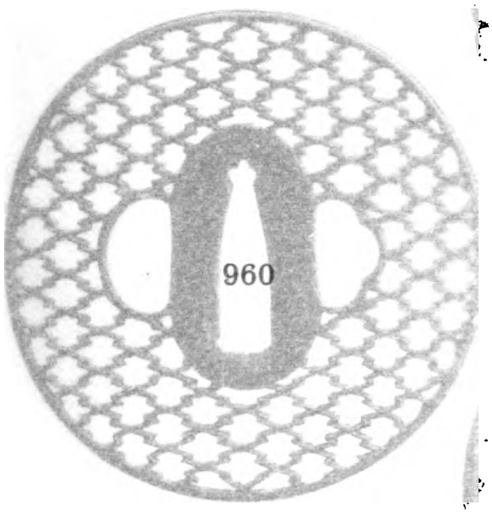

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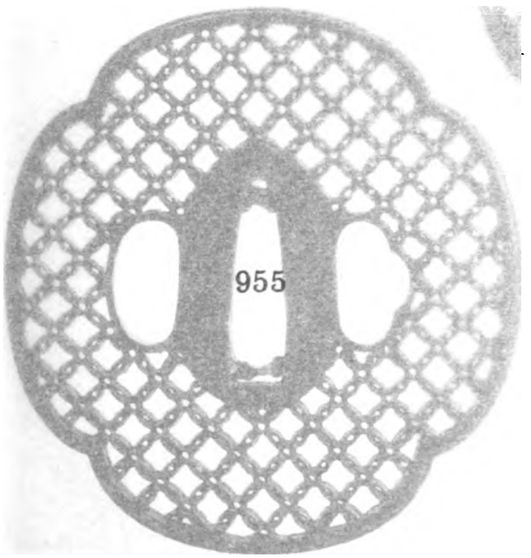

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XXXVIII. SUKASHI-MONO.

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[illegible] and Jittoku, faces, hand, broom [illegible] XIX.

[illegible] in high relief with one of the Ni Ō, [illegible] XVIII.

[illegible] of Jurojin holding [illegible] early XIX.

[illegible] and his frog. [illegible] late XVIII.

[illegible] trumpet. XVIII.

[illegible] loin cloth and scarf. [illegible] XVIII.

[illegible] with a [illegible], small bamboo [illegible]

[illegible] the details [illegible] [PLATE XXV.]

[illegible] mid. XVIII.

[illegible] his tiger. XIX.

[illegible] silver and gold. XIX.

[illegible] and halo. XIX.

[illegible] XVIII.

[illegible] holding a broom and pointing [illegible] XIX.

[illegible] and Asuhina Saburo, details [illegible] style of Noriyuki, XIX.

[illegible] the edge forming the median line of the face, [illegible] with [illegible] and come two horses.

[illegible] the on *K.*, and others with a nail on *F.*

[illegible] *fern*, [illegible] relief [illegible] and one fan, *ogi*, on *F.*; the *kashira* shaped as a human head. [PLATE LVII.]

XXXVIII. SUKASHI-MONO.

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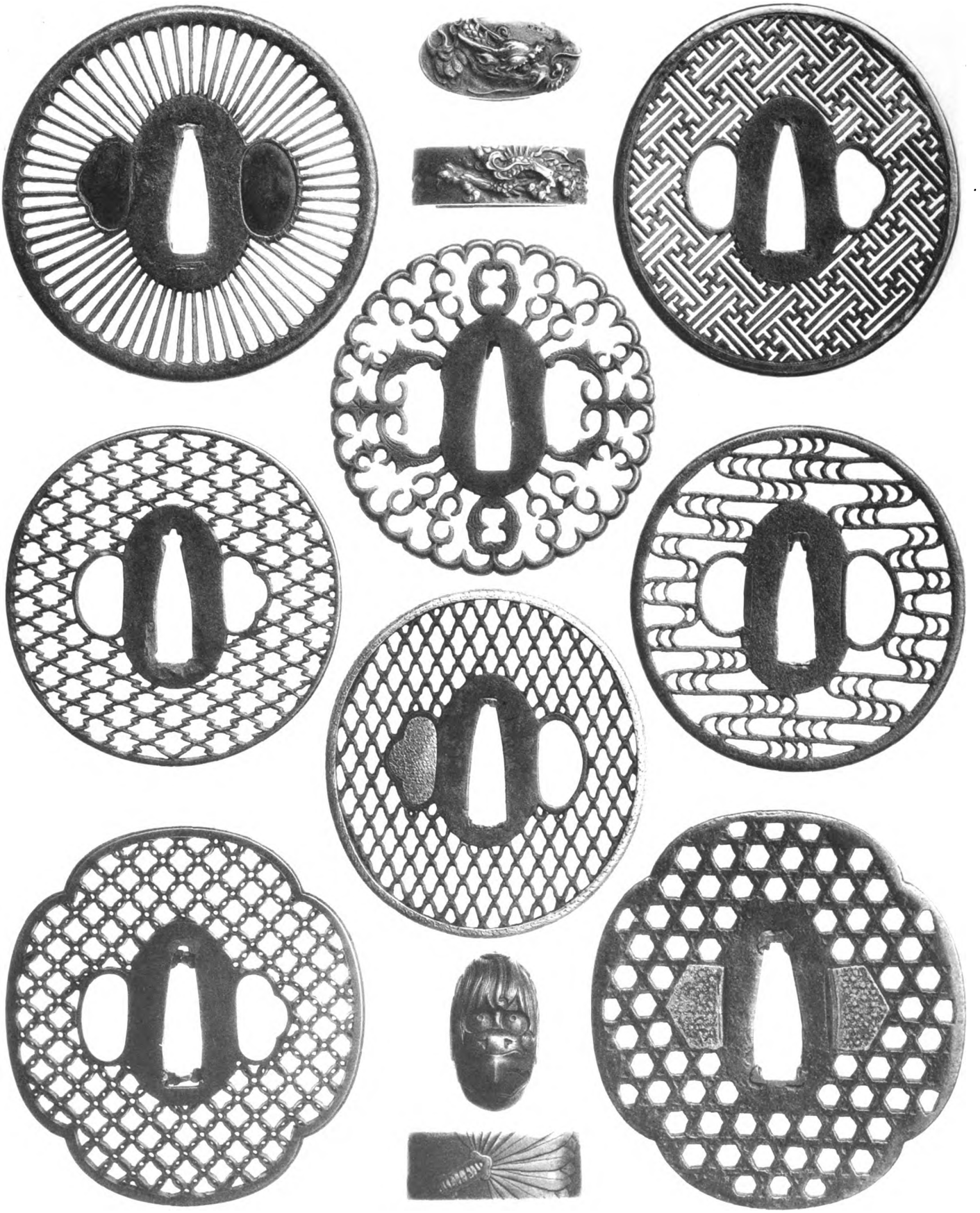

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1640.—*F.K.*, *sentoku*, inlaid with the temple watchman in the rain; *torii* base and fence next to a pine tree on *F.*, strong modelling. XVIII.

1641.—*F.K.*, *iron*, wild goose in flight on *K.*, high relief with belly inlaid silver; the *Fuchi*, jar neck style with waves in relief. [PLATE LVI.]

1642.—*F.K.*, *shakudō*, *K.* inlaid with Jingo Kogo under a pine tree; same pine tree on *F.*; high relief *iroyé*.

1643.—*F.K.*, *sentoku*, inlaid with Kwanyu, Chōhi with Shishi headgear and Gentoku with bow; large faces, *iroyé* in low relief.

1644.—*F.K.*, *shibuichi*, inlaid in relief with Bishamon and Benten reading a scroll inscribed *Fuku Jiu*; Hotei on *F.*, seated on his bag, a child picking his ear. XIX.

1645.—*F.K.*, *shibuichi*, *K.* chased in relief and inlaid with two Manzai dancers; *F.* with a man wearing an Okamé mask and carrying a *shishimai* outfit on his back; *iroyé*.

IWAMA—HATA.

1646.—*Sentoku*, oblong, *ishimé* surface, inlaid in high relief with a magnolia branch in bloom. Signed: Katsuriuken Masayoshi. [PLATE LVII.]

1647.—*Iron*, almost square, raised rim, chased in high relief with an astonished Shōki sword in hand, one *Oni* sheltering himself under the hat of invisibility and another under the lucky rain coat. Signed: Masayoshi. [PLATE LVII.]

1648.—*Iron*, *mokko*, chased in high relief with a carp. Signed: Masayoshi (Iwama).

1649.—*Shakudō*, chased and inlaid in relief with Ebisu in a boat fishing. Signed: Masayoshi. [PLATE LVII.]

1650.—*Shibuichi*, chased in high relief with the paragon of filial virtue, Kinsho, cramming a carp in a basket, on the shore of a frozen lake; at back, stream and mountains in background. Signed: Masayoshi, at the age of 63. [PLATE LVII.]

1651.—*Shakudō*, polished, inlaid in very high relief with the head of Rakan, dress chased in *katakiri*, *hossu* engraved at back. Signed: Miboku, seal Yanagi, probably by Iwama Masayoshi. [*Illustrated in Hawkshaw Catalogue* and PLATE LVII.]

1652.—*K.*, *shibuichi*, chased on the face with a tiger, *intaglio relievato*, the eyes inlaid; at the back, bold *katakiri* imitating a node of bamboo. Signed: Katsuriuken Masayoshi. [PLATE LVII.]

1653.—*K.*, *copper*, inlaid in high relief with a Kappa mounted on a cucumber, which he uses as a boat and paddles with a gold stick. Signed: Masayoshi.

1654.—*K.*, *shibuichi*, chased in *intaglio relievato* with a Sambasso dancer, the *kokushiki* mask, hat and bells in relief, *shakudō* and copper. Signed: Katsuriuken Masayoshi.

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1655.—*K.*, *copper*, inlaid in *hirazōgan* with the reflection of the moon in a stream, and in high relief at the butt with a lotus leaf and reed. Signed: Masayoshi, after Shōzui's design.

1656.—*F.K.*, *shibuichi*, chased in relief with a pulley and well rope on *K.*, and a rope and bucket hitched to a tree on *F.* Signed: Masayoshi (Iwama), at the age of 65.

1657.—*F.K.*, *shakudō*, inlaid in high relief with a mask of Jo; the *Fuchi* imitating the sides of a mask box. Signed: Masayoshi (Iwama). [PLATE LVII.]

1658.—*F.*, *niguromé*, inlaid in high relief; *K.* with the Sennin Koreijin; *F.* with a crouching tiger. Signed: Katsuriuken Naoyoshi. *Ex Hawkshaw Colln.*

1659.—*Shibuichi*, chased in relief with a Sambasso dancer, the details inlaid; rail of stage and pine trees at back. Signed: Shunō Hōgen Nobuyoshi. [PLATE LVII.]

1660.—*K.*, *shibuichi*, softly modelled ground, inlaid with a grasshopper, *shakudō* with gold antennæ. Signed: Nobuyoshi (Hata).

1661.—*Iron*, thick, almost square, the edge inlaid with diapers of gold *nunomé*; inlaid in very high relief with Chokwaro evoking two black horses out of a gourd, *iroyé* work. Signed: Nobuyuki (Zenshiro Masayuki).

1662.—*F.K.*, *shibuichi*, chased in relief with a hawk on an oak tree, inlaid *shakudō* touched with gold. Signed: Hiroyoshi.

1663.—Dark *shibuichi*, chased and inlaid with the crossing of the Ujigawa by Kagesuyé and Takatsuna, minute *iroyé* work the *mon* inlaid *shakudō* on the silver banners. Signed: Katsuyuki seal Saibun (Iwama). XIX. [PLATE LIII.]

1664.—*K.*, *shibuichi*, chased in relief with Chokwaro evoking a horse out of a gourd (copper), the details gold. Inscribed: Made to the order of the Honda family. Signed: Hamano Katsuyuki.

1665.—*K.*, *shibuichi*, chased in *intaglio relievato* with a woman wearing a mask of Uzumé in high relief silver, details of dress *iroyé*, the sky gold *togidashi pointillé*. Signed: Tsukada Hideaki (Katsumi). [PLATE IX.]

1666.—*K.*, *sentoku*, chased in high relief with an Okamé holding a court fan. Dated Kayei 5 (1852). Signed: Naoyoshi. (This design seems to have been fashionable in that year; see also Toshihiro.) [PLATE LVII.]

1667.—*K.*, *shakudō*, inlaid in high relief with a stag, *shibuichi*; the back *shibuichi* inlaid with a crescent moon and chased with a bat and a pine tree. Signed: Naoyoshi.

1668.—*Sentoku*, the sage Shaen reading by the light of fire-flies in a bag, low relief *iroyé* work. Signed: Sadayuki (Miyamoto). early XIX.

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1669.—*F.K.*, *silver*, *ishimé*, the Wasobioyé: Giant's head on *K.*, huge hand holding a boat on *F.*, *intaglio relievato*. Unsigned piece in the style of Iwama Masayoshi. [PLATE XXXVII.]

1670.—*F.K.*, *iron*, *K. uchidashi* shaped as an old man with wrinkled head, sucking in his upper lip; *F.* plain. [PLATE XLIV.]

1671.—*F.K.*, *copper*, *K.* in the shape of a Hiottoko mask; *F.* in the shape of a hand drum with loose handle. XIX.

1672.—*F.K.*, *sentoku*, *K.* in the shape of a Tengu's head; *F.*, *ishimé*, chased with a large feather fan. ? Iwama, XIX. [PLATE XXXVIII.]

AKABUMI.

1673.—*Iron*, square with cut corners, the emblems of longevity: a pine tree, cut in low relief partly hiding a flowering plum tree, a few bamboo leaves growing on the ground; in the sky a crane in high relief (*shakudō* and gold), a *minogame* at the back. Signed: Yurakusai, an old man 75 years of age, seal in gold inlay. [*Illustrated in Hawkshaw Catalogue.*] XIX.

1674.—*Iron*, chased in high relief with a tiger, the stripes inlaid gold; at back, dragon in clouds. Signed: Akabumi (II.). [*Similar piece in Gilbertson Collection*] [PLATE LVI.]

1675.—*K.*, *copper*, inlaid in very high relief with three powerfully modelled wild geese in flight, *shibuichi*. Signed: Yurakusai Akabumi.

1676.—*K.*, *O kozuka*, *copper* in *shakudō* frame, inlaid in high relief with stylized *aoi* tendrils and leaves, and with a *mitsuaoi* crest, *shakudō* and gold. XIX.

UCHIKOSHI.

The school was founded by Ichijōsai Hirotoshi (Hironaga, Kojiu) of Kanda in Yedo, circa 1800, whose early name was Konishi Bunshichi. He was a pupil of Tamagawa Yoshinaga but developed a personal style. He had a number of pupils, very few of whom are recorded in Japanese books, but over fifteen names have come to my notice on actual pieces.

1677.—*Shibuichi*, chased in relief and inlaid with Chodorio summoning a *karashishi* to defeat the tigers evoked by his opponents. Signed: Ichijōsai Hirotoshi.
[*Illustrated in "Legend in Japanese Art,"* PLATE LVIII.]

1678.—*Iron*, chased with a rock and waterfall, inlaid with a gilt tiger. Signed: Ichijōsai Hirotoshi. [PLATE LVIII.]

1679.—*Shibuichi*, inlaid with a cormorant fisherman, his boat on back. Signed: Ichijōsai Kojiu. XIX.

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1680.—*Shibuichi*, chased in relief and inlaid with Rihaku seated opposite a waterfall. Signed: Ichijōsai Hirotoshi. [PLATE LVIII.]

1681.—*Shibuichi*, chased and inlaid with Komachi praying for rain (Amagoi Komachi). Signed: Ichijōsai Hirotoshi. XIX. [PLATE LVIII.]

1682.—*Sentoku*, *ishimé*, chased and inlaid in high relief with the story *Saru Kani Kassen*: the monkey eating the persimmon, the crab beneath with a dumpling. Signed: Hirotoshi. [PLATE LVIII.]

1683.—*Iron*, chased in relief and inlaid with Ono no Tofu under a willow, in the rain watching the jumping frog. Signed: Hirotoshi. [PLATE LVIII.]

1684.—*Iron*, chased in relief with a rocky terrace and inlaid with a woodcutter watching the sky; at back, house and pine tree. Signed: Hirotoshi.

1685.—*Sentoku*, Shōki riding from a cavern through a stream, his horse lead by an *Oni*. Signed: Jounsai Hirotoshi (scratchy signature, either when very inexperienced or the work of a copyist).

1686.—*K.*, *shibuichi*, inlaid with an Oharame carrying firewood and a bundle, *iroyé* work, with inlaid pattern on clothing, details gold of two colours. Signed: Ichijōsai Hirotoshi (Kojiu). [PLATE LVIII.]

1687.—*K.*, *shibuichi*, inlaid with three ants in relief, *shakudō*, two of them carrying an egg. Signed: Hirotoshi.

1688.—*K.*, *shakudō*, engraved in *katakiri* with Shōki sword in hand, in the rain, sheltering himself under a broken umbrella; *shiguré* back. Signed: Hirotoshi.

1689.—*K.*, *shakudō*, inlaid with a young woman in ceremonial dress holding a branch of plum in bloom, *iroyé* work; the back, *shibuichi*, engraved with three lines in woman's writing:

Hitei Takashi to iye domo mono ni mochi izuru koto nashi

"Although her forehead projects yet it never knocks against anything."

O Takashi to iye domo ware wo takaburu koto nashi

"Her cheek is high but she is not haughty."

Hana hiku shito iye domo kokoro hana hada takashi

"Although she has a snub (low) nose, yet her heart is noble (high)."

Signed: Hirotoshi (Kojiu). [PLATE LVIII.]

1690.—*K.*, *iron*, chased with a frog holding a banner; at back, *Kakihan* of Kojiu; blade by Kanemichi.

1691.—*F.K.*, *shibuichi*, chased with a tiger on *K.*, stripes inlaid *shakudō*, and waterfall on *F.*, silver. Signed: Ichijōsai Hirotoshi.

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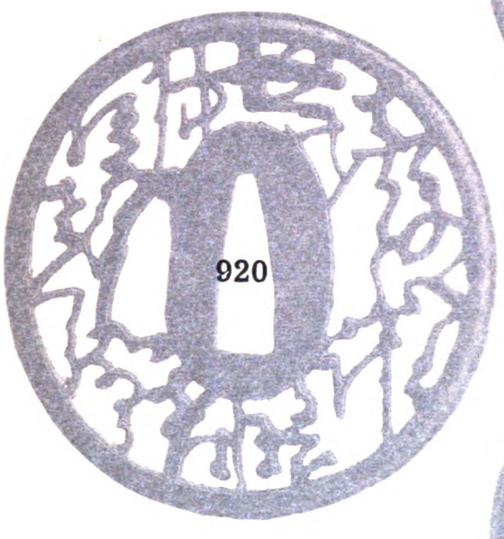

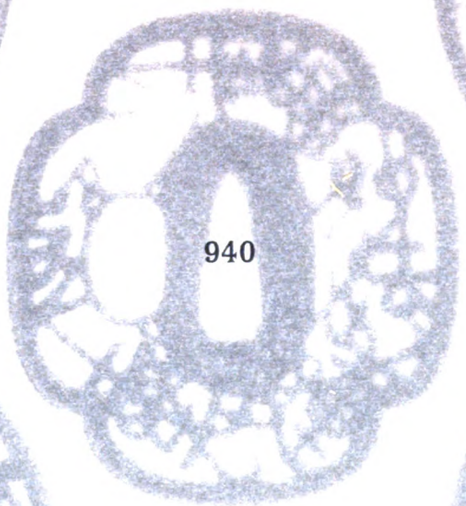

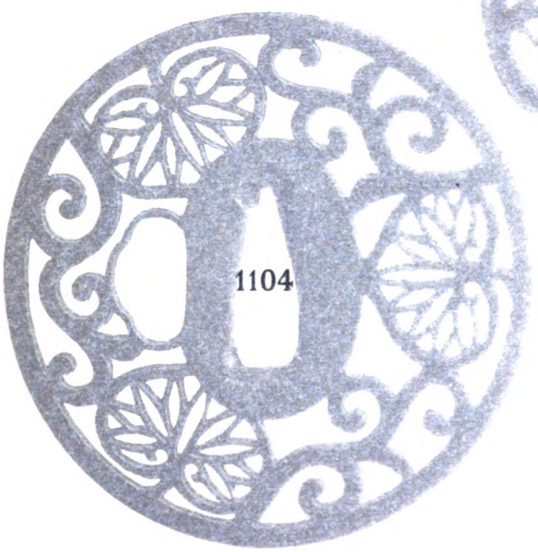

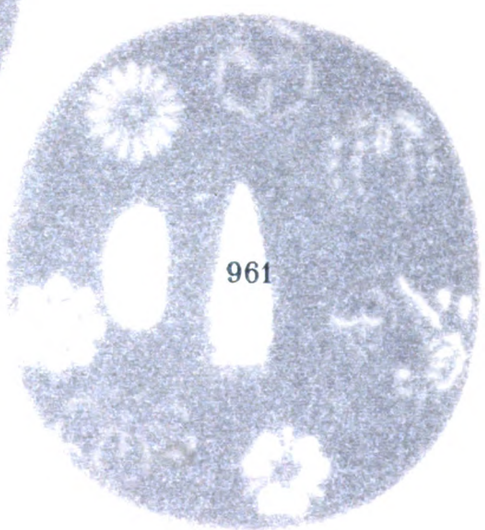

XXXIX. AKASAKA, BUSHU.

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[illegible] approaching a waterfall. Signed:
[PLATE LVIII.]

[illegible] for rain (Amagoi Komachi). Signed:
XIX. [PLATE LVIII.]

[illegible] with the story *Saru Kani Kassen*:
[illegible] Signed: Hirotoshi.
[PLATE LVIII.]

[illegible] a willow, in the rain watching
[PLATE LVIII.]

[illegible] with a woodcutter watching
[illegible]

[illegible] through a stream, his horse lead by an *Oni*.
[illegible] which very inexperienced or the work of a

[illegible] a bundle, *iroyé* work, with
[illegible] Hirotoshi (Kojiu).
[PLATE LVIII.]

[illegible] two of them carrying an egg.
[illegible]

[illegible] and in hand, in the rain, sheltering
[illegible] Signed: Hirotoshi

[illegible] woman in ceremonial dress holding a branch of
[illegible] with [illegible] lines in woman's writing:
[illegible] *izuru koto nashi*
[illegible]
[illegible] *rashi*
[illegible] is not [illegible]
Hana [illegible] *kashi*
"Although [illegible] as a snub flow[illegible]
Signed: Hirotoshi (Kojiu). [PLATE LVIII.]

[illegible] X., *iron*, chased with a frog [illegible] *Kakihan* of K[illegible] blade by Kanemichi.

1691.—*F.K.*, *shibuichi*, chased with a tiger [illegible] inlaid *shakudō*, and waterfall on *F.*, silver. Signed: Ichijōsai Hirotoshi.

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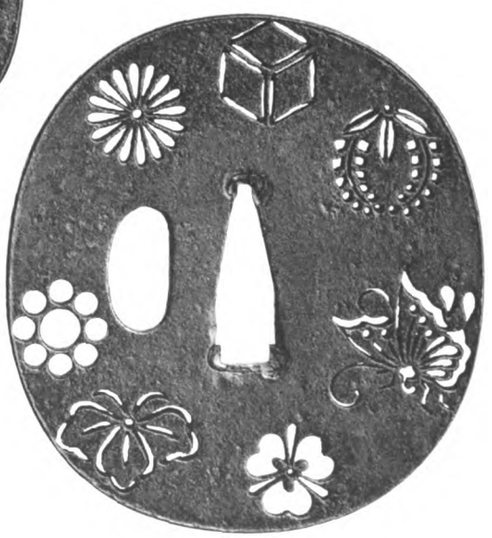

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1692.—*F.K.*, *shibuichi*, chased in high relief with a Chinese scene: *K.* two men on a terrace behind a big rock, looking at a lake below, in which, on a small island, stands a pavilion sheltering a third personage. Signed: Ichijōsai Hirotoshi. [PLATE LVIII.]

1693.—*F.K.*, *shakudō*, *ishimé*, *K.* mask of Hannya in relief; *F.* maple leaves and T stick (emblems of the Nō Momijigari). Signed: Hirotoshi (Kojiu).

1694.—*F.K.*, *shibuichi*, chased in relief with Shubaishin tying a bundle of reeds whilst reading a book (*F.*) by the side of a river; on *K.* under a tree a bottle and a large basin containing a bundle and a luncheon pot. Signed: Ichijōsai Hirotoshi (Kojiu). [PLATE LVIII.]

1695.—*F.K.*, *shibuichi*, chased in relief and inlaid with the story of Sofu and Kioyu, *iroyé* work. Signed: Ichijōsai Hirotoshi (Kojiu).

1696.—*F.K.*, *shakudō*, *K.* in the shape of a Hannya mask, silver and *iroyé* work; *Fuchi ishimé* inlaid with fan, *eboshi* and cherry blossoms. Signed: Hirotoshi (Kojiu).

1697.—*F.*, *shakudō*, inlaid in relief with Jurojin, half length, and with two Chinese boys playing trumpet and drum. Signed: Jounsai Kojiu (Hirotoshi). *Ex Hawkshaw Colln.*

1698.—*Iron*, small, inlaid in relief with a bear under a pine tree. Signed: Hirosada.

1699.—*Shibuichi*, inlaid in relief with a fox under a clump of chrysanthemum trying to change itself into a girl; mile stone and moon at back. Signed: Jogetsusai. [PLATE LVIII.]

1700.—*K.*, *shibuichi*, engraved, chased in *intaglio relievato*, and inlaid with a lady in ceremonial dress holding a branch of plum in bloom. Engraved at back with a poem (same as No. 1689). Signed: Shugensai (*i.e.* Hirosada). XIX.

1701.—*F.K.*, *shibuichi*, chased in low relief and inlaid with Komei reading in his house (*K.*); on *F.* the house fence and a brook are shown in the snow. Signed: Hirosada.

1702.—*F.K.*, *shibuichi*, *ishimé*, chased and inlaid in high relief with a ray on *K.*, a red *tai*, another fish and an octopus on *F.*, with gilt bamboo. Signed: Hirosada.

1703.—*K.*, *silver*, on one side a nobleman inlaid in relief, contemplating a high waterfall, on the other a woodcutter asleep near a small cascade (story of *Yoro no taki*). Signed: Hirosada. [PLATE LVIII.]

1704.—*K.*, *shakudō*, with copper back, inlaid in high relief with a bat, and a stag (copper with gold spots), the back engraved with a tortoise in the water whose breath forms into the *Jiu* character, all emblematic of longevity. Minutely signed: Shugensai Hirosada. [PLATE LVIII.]

1705.—*F.K.*, *shibuichi*, *ishimé*, inlaid with fishes in relief *iroyé*. Signed: Hirosada.

1706.—*Sentoku*, inlaid with the rats' wedding, three rats in relief and a long procession in *kebori* at the back. Signed: Jogetsusai Hiroyoshi. [PLATE LVIII.]

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1707.—*Shakudō*, small *tanto tsuba*, inlaid in the aris with a rat carrying a lantern. Signed: Hiroyoshi.

1708.—*Sentoku*, gilt, small *tsuba*, polished surface, decorated in relief with a seller of tea whisks hurrying in the rain towards a house. Signed: Hiroyoshi. *Ex Hawkshaw Colln.* XIX.

1709.—*F.K.*, dark *shibuichi*, doubtful pair, *K.* Narihira on horseback looking at Fuji, poor work; *F.* three red sparrows, two on a thatched roof under a large pine tree, good piece. Signed: Hiroyoshi.

1710.—*K.*, *silver*, chased as a rough ground, inlaid with five ants (*shakudō*) one of which holds a leaf, a sixth hides in the ground. Signed: Giokujiuten Hiromasa. XIX.

1711.—*K.*, *copper*, inlaid in very high relief with one of the Ni Ō, details of scarf and belt silver and gold. Signed: Hiroyasu. [PLATE L.]

1712.—*Shibuichi*, engraved with a conventional stream and inlaid in high relief with two storks and reeds, *iroyé*, silver, gold, *shakudō*. Signed: Chihakuken Hiroyuki.

1713.—*Shibuichi*, chased in high relief with the mushroom gatherers on the cliffs of Nikko, details inlaid gold and *iroyé*; waterfall at back.

1714.—*K.*, *shibuichi*, inlaid with a Chinese sage and his boy attendant preparing to cross over a plank bridge; horizontal design.

1715.—*K.*, *shibuichi*, chased in high relief with Chokwaro and Shōki, the latter evoking devils out of the sage's gourd, details gold.

1716.—*F.K.*, *shibuichi*, inlaid with a Tamagawa episode, the woman beating clothes on *F.*, house door with *nawa noren* and charm of Mitsuminé pasted on the door (silver and *shakudō*).

1717.—*F.K.*, *shibuichi*, *K.* chased and inlaid with two sages standing on a very high cliff, watching a messenger below, carrying a gourd and a *koto*.

1718.—*F.K.*, *shibuichi*, inlaid in relief with Kikujido amongst the chrysanthemum, *iroyé*. XIX.

YOKOYA.

This family originated with Yokoya Sōyō in the Kwanyei period; he became a pupil of Gotō Injo and worked in Gotō style, his work is extremely rare. He adopted Uyeda Sōchi who himself adopted the First Sōmin, Chōjiro, whose work is remarkable and rare, consisting chiefly of engraved designs in *katakiri* after Hanabusa Itchō, of *mukojishi*, *i.e.* foreshortened *karashishi* with strong thick inlays. His work in relief is greatly prized in Japan where a fine specimen went back lately after having been passed by in London chiefly "on account of price." Whilst another, from the Brinkley Collection was for years left packed up in house, went into the Beit

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Collection and found its way finally to Hamburg. In the later years of the Eighteenth Century a set of *Mitokoro mono* by Sōmin was valued in Japan 300 Ryo (over £400 of present-day value). His early work is signed with a small signature. After him five alternate Sōyō and Sōmin carried on the family style chiefly in *katakiri* with some forty to fifty pupils, some of whom became the founders of other schools such as the Aoki, Yoshida, Yanagawa, Inagawa, Omori, Katsura, &c., &c., with occasional returns to the parent school.

1719.—*K.*, *shibuichi*, engraved in *katakiri* with the story of Omori Hikoshichi, *shakudō* back engraved with pine tree. Signed: Sōyō. late XVIII. [PLATE LVIX.]

1720.—*K.*, *shibuichi*, minutely engraved in *katakiri* and *kebori* with Genso and Yokihi reading a book. Signed: Sōmin after the picture of the old man Hanabusa Itchō. late XVIII.—early XIX.

1721.—*K.*, *shibuichi*, engraved with Shōki riding a tiger, *katakiri*. Signed: Sōmin. XVIII.

1722.—*K.*, *sentoku*, engraved in bold *katakiri* with Shōki pulling an *Oni* over the clouds. Signed: Sōmin. late XVIII.

1723.—*K.*, *shibuichi*, Hotei leaning against his bag, watching the moon in the sky (silver *hirazōgan*), strong *katakiri*. Signed: Sōmin. XVIII.

1724.—*K.*, *shibuichi*, engraved in fine *katakiri* with a Chinese sage, fan in hand under a pine tree. Signed: Sōyō. late XVIII.

1725.—*K.*, *copper*, chased in *katakiri* with one of the Ni Ō, face and hand in relief, details inlaid gold; the back, *mi-parti shakudō* and gold. Signed: Sōmin (small signature). XVIII.

1726.—*Shibuichi*, engraved in *katakiri* with the *karashishi* throwing its young down a cliff to test its vitality. Signed: Sōmin. late XVIII.—early XIX.

1727.—Dark *shibuichi*, engraved in deep *katakiri* with the capture of the Oil Thief. Signed: Sōmin. late XVIII.—early XIX. [PLATE LIX.]

1728.—*Shibuichi*, engraved in *katakiri* with an ox on one side, and on the other the boy cowherd playing a flute under a willow. Signed: Sōmin. XIX.

1729.—*Iron*, chased in high relief with a *karashishi*; waterfall at back. Signed: Sōmin. early XIX.

1730.—*Copper*, engraved in *katakiri* with two wrestlers and the umpire, on a wrestling stage bearing the Tosa crest; at back, watch tower and clouds seen from a bridge. Signed: Sōmin (III.). [PLATE LIX.]

1731.—*Shibuichi*, chased in *katakiri* with two *karashishi* and a rock, gilt rim. Signed: Sōmin. late XVIII.—early XIX.

1732.—*K.*, *shakudō*, the back *mi-parti* gold, engraved in *katakiri* with a *karashishi*. Signed: Sōmin. early XIX.

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1733.—*K.*, *shibuichi*, engraved in strong *katakiri* with Hotei looking through a telescope, supported on the shoulders of a boy. Signed: Sōmin. early XIX.

1734.—*K.*, *copper*, with *shakudō* back, engraved in fine *katakiri* with three children playing with peonies, under a pine tree, chased in strong strokes. Signed: Sōmin. early XIX.

1735.—*K.*, *shibuichi*, engraved in fine *katakiri* with a boy cowherd riding his buffalo and playing the flute under a weeping willow; details inlaid gold and *shakudō*. Signed in running hand: Kiriusai Sōmin. XIX.

1736.—*K.*, *shibuichi*, engraved in *katakiri* with a Chinese warrior on horseback holding aloft a dragon banner inscribed *Sei do*, "Bright way"; very fine foreshortening of the head. Signed: Kiriusai Sōmin. early XIX.

1737.—*K.*, *shibuichi*, with *shakudō* back, engraved in bold *katakiri* with Fukurokujiu under a pine tree, holding a scroll inscribed with *Jiu*; design carried all round. Signed: Kiriusai Sōmin. XIX.

1738.—*K.*, *shibuichi*, with gold back, engraved in *katakiri* with Daikoku singing on top of his rice bales. Signed: Sōmin. XIX.

1739.—*K.*, *shibuichi*, engraved in *katakiri* with a ferryboat containing two peasants and a travelling showman. Signed: Sōmin, after Hanabusa Itchō.

1740.—*K.*, *shakudō* frame with gilt back, inlaid with a battle scene under the Uji bridge, the crossing of the Ujigawa by two mounted men and eleven soldiers; Gotō style with full details, the river silver, *iroyé* work. Signed: Sōmin.

1741.—*K.*, *shibuichi*, engraved with a cowherd and his ox fording a river. Signed: Sōmin. XIX.

1742.—*F.K.*, *shibuichi*, chased in low relief with the Sennin Tekkai on *K.* and Gama on *F.*, with pine tree *katakiri*. Signed: Sōmin (II.).

1743.—*F.K.*, *shibuichi*, engraved with *shishi* and peonies, *katakiri*. Signed: Sōyō (III.).

1744.—*F.K.*, *shibuichi*, engraved in *katakiri* with a tiger and bamboo. Signed: Sōyō (III.).

1745.—*Niguromé*, chased in *katakiri* and *kebori* with Hotei seated against his bag. Signed: Sōchi (Munetomo). [PLATE LIX.]

1746.—*Shibuichi*, small, Fukurokujiu with scroll and *minogamé*, *iroyé* work in low relief. Signed: Sōyō. XIX.

1747.—*Shakudō*, *mokko*, *nanako*, chased and inlaid in relief with the *karashishi* testing the endurance of its young; three small *shishi* running, *iroyé* work. Signed: Sōyō. late XVIII.—early XIX.

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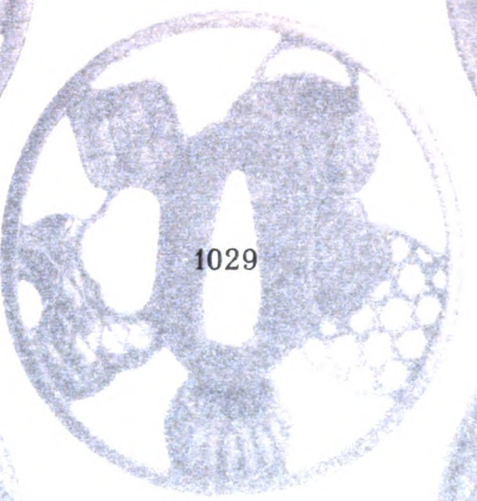

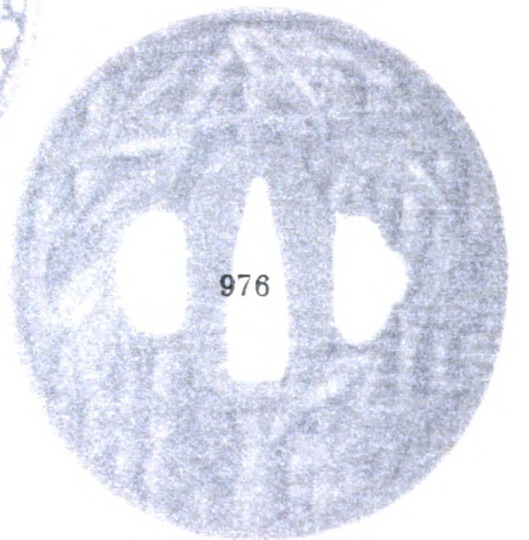

XL. BUSHU.

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[illegible] with Fotei looking through a telescope, [illegible] early XIX.

[illegible] in fine *kakiori* with three children playing [illegible] strokes. Signed: Sōmin. early XIX.

[illegible] *Kakiori* with [illegible] cowherd riding his buffalo and [illegible] details [illegible] *shakudō*. Signed in running [illegible] XIX.

[illegible] on or horseback holding aloft [illegible] of the head. Signed: [illegible] early XIX.

[illegible] with Fukurokujiu under [illegible] carried all round. Signed: Kirisai Sōmin. XIX.

[illegible] with Daikoku singing on top of [illegible] XIX.

[illegible] containing two peasants and a [illegible]

[illegible] scene under the Uji bridge, [illegible]; Gantō style with full details, [illegible]

[illegible] fording a river. Signed: Sōmin. XIX.

[illegible] the Sennin Tekkai on *K.* and Gama on *F.*, [illegible]

[illegible] peonies *kakiori*. Signed: Sōyō (III.).

[illegible] a tiger and bamboo. Signed: Sōyō (III.).

1746. [illegible] Hotei seated against his bag. Signed: Sōchō [illegible] [PLATE LIX.]

1746.—*Shibuchi*, small, Fukurokujiu [illegible] work in low relief. Signed [illegible] XIX.

1747. *Shibuichi nokko, nanako*, enriched [illegible] with the *karashishi* testing the [illegible]; three small *shishi* [illegible] Signed: Sōyō. late XVIII.—early XIX.

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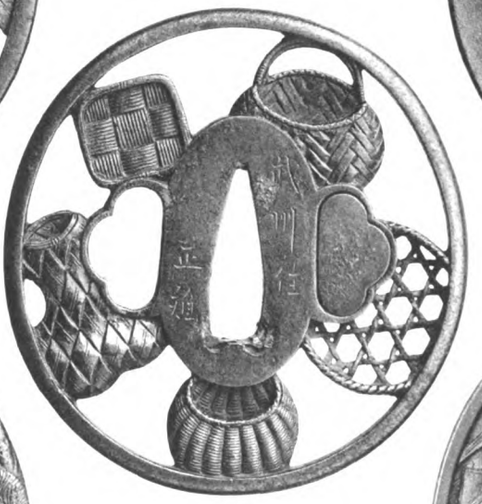

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1748.—Dark *shibuichi*, with gilt rim, engraved in *katakiri* with Fukurokujiu displaying before Ebisu and Jurojin a *makimono* inscribed Fukujiu; *minogamé* at back. Signed: Sōyō. XIX. [PLATE LIX.]

1749.—*F.K.*, minute *nanako*, inlaid in relief with conventional two-winged butterflies, and equally conventional birds made of three bamboo leaves. Signed: Sōyō. XIX. [PLATE LIX.]

1750.—*Shibuichi*, one hole plugged, chased all over with a tiger under a bamboo on one side, and another biting a bamboo on the other, strong *katakiri*. Signed: Sōyō. XIX. [PLATE LIX.]

1751.—*K.*, *shibuichi*, engraved in *kebori* with Hotei asleep in his bag. Signed: Sōyō (II.). XVIII.

1752.—*Kōgai*, *shibuichi*, engraved in *katakiri* with two children, one with tom-tom the other with flag, under a pine tree. Signed: Sōyō (? II.).

1753.—*K.*, *shibuichi*, powerfully engraved in *katakiri* with a foreshortened *karashishi*. Signed: Kiriusai Sōyō. early XIX.

1754.—*K.*, dark *shibuichi*, engraved with the *Oni* Yarai, a girl behind a window throws peas at a retreating *Oni* whose hat is used as a shield. Signed: Sōyō. early XIX.

1755.—*K.*, *shibuichi*, engraved in *katakiri* and *kebori* with a Chinese leaning on the sill of his window watching a golden insect floating on a leaf in a stream below. Signed: Yokoya Sori (Munesato).

1756.—*Shakudō*, *nanako*, with gold peony *appliqué* in high relief. Influence of Sōmin.

1757.—*K.*, *shakudō*, *nanako*, inlaid with two peonies and a butterfly, *iroyé* work. XVIII.-XIX.

1758.—*Kōgai*, narrow and thin, *shakudō*, *nanako*, inlaid in relief with a peony and bud. XIX.

1759.—*K.*, *copper*, engraved in *katakiri* with one of the Ni Ō. late XVIII.

1760.—*K.*, *shibuichi*, inlaid with a pair of *karashishi* at play, high relief *shakudō* with gold eyes. Inscribed: Made to the order of the Shutō family by Minota Toyoyoshi, gold seal, Omori school, with Yokoya influence. XIX. [PLATE LX.]

1761.—*Niguromé*, small *tsuba*, with *katakiri* design of a storm, in which four people: Oharamé, peasant, monk and pilgrim, have taken refuge in a shelter, the latter man writing his name on the post. late XVIII.—early XIX. [PLATE LIX.]

1762.—*K.*, *shibuichi*, engraved in *katakiri* with an old man on a tub, washing roots, in the moonlight. Signed: Mitsufusa. [*Cf.* small *tsuba*, *F.K.*] XVIII.

1763.—*F.K.*, engraved in *kebori* and *katakiri* with people washing grain. After Itchō.

1764.—*F.K.*, *shakudō*, *nanako*, *K.* inlaid with a glit *shishi* holding a peony leaf, and with *shishi* and peony flower on *F.* Influence of Sōmin.

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FURUKAWA.

The work of the two masters Genchin and Jochin is almost entirely engraved, Genchin having become a pupil of the Yokoya school, in Yedo.

1765.—*K.*, *shibuichi*, engraved in *kebori* with a seller of "*Mamezo*" and a boy running after him (*Mamezo* is the balancing toy also called *Yojiro*). Signed: Furukawa Genchin.

1766.—*K.*, *shibuichi*, engraved with Hotei making *mochi*, watched by a child. Signed: Furukawa Genchin.

1767.—*K.*, old *shakudō*, inlaid in relief with two sparrows and a bamboo, the trunk *intaglio relievato*. Signed: Furukawa Genchin. [PLATE LX.]

1768.—*K.*, *shakudō*, engraved in *katakiri*, the capture of Soga no Goro. Signed: Furukawa Genchin. [PLATE LX.]

1769.—*F.K.*, dark *shibuichi*, inlaid and chased in low relief with the Sennin Kanzan and Jittoku. Signed: Furukawa Genchin.

1770.—*F.K.*, *niguromé*, *nanako*, chased in relief with various fishes and bamboo, *iroyé* work. Signed: Furukawa Genchin.

1771.—*K.*, *silver*, engraved in *katakiri* with a *saru mawashi*, his monkey performing at the top of a stick. Signed: Furukawa Jochin. [PLATE LX.]

1772.—*K.*, *silver*, engraved in *katakiri* with a laughing servant carrying a badger cub in a box; *yasurimé* back. Signed: Furukawa Jochin. [PLATE LX.]

1773.—*F.K.*, *shibuichi*, chased in *kebori* with Shōki testing his sword edge, and two *Oni* running away in the clouds. Signed: Furukawa Jochin. [PLATE LXXX.]

1774.—*F.K.*, *shibuichi*, chased in *katakiri* with a child catching a *tai* fish, river, waves, rock and reeds. Signed: Furukawa Jochin. [PLATE LXXX.]

1775.—*F.K.*, *shibuichi*, engraved in *katakiri* and *kebori* with a stag and chrysanthemum on *K.*, another with doe on *F.*, amongst autumn herbs. Signed: Furukawa Jochin. [PLATE LXXX.]

1776.—*Iron*, chased as a tethered horse, the eyes gold. Signed: Furukawa of Rakuyo (Harima).

1777.—*Iron*, flat, a horse tethered, openwork in Furukawa style. XIX.

1778.—*Sentoku*, inlaid in high relief with a stag under a chestnut tree. Seal. [PLATE LXXVIII.]

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KIKUCHI.

The founder Tsunekatsu belonged to the same family as Uchikoshi Kōjiu but he became a pupil of Inagawa Naokatsu and thus was influenced by the Yokoya style; the family consists of about twelve members.

1779.—*K.*, *silver*, engraved in *katakiri*, with a half-naked Chinese seated at the foot of a waterfall, near a wine jar, holding aloft a wine cup. Signed: Kikuchi Tsunekatsu. [PLATE LX.]

1780.—*K.*, *shakudō*, chased in *intaglio relievato* with a squatting Gama Sennin, with a pained expression, his frog standing on his head. Signed: Kikuchi Tsunekatsu; seal Katsu. [PLATE LX.]

1781.—*K.*, *iron*, one of the Ni Ō chased in high relief, his palings gold *nunomé*, gold eyes and hair string; *shibuichi* back. Signed: Kikuchi Sojiu Tsunekatsu. end XVIII. [PLATE LX.]

1782.—*Shibuichi*, engraved in *katakiri* with three of the Rokkasen: Yamahito, Narihira and Sanzo Hōshi. Signed: Kikuchi Tsunemitsu. [PLATE LX.]

1783.—*Silver*, chased in *katakiri* with a tiger and bamboo, bold, rapid chiselling. Signed: Kikuchi Tsunesada. XIX. [PLATE LX.]

1784.—*Shibuichi*, in the shape of two saddles, the broad ends brought together, engraved with *karakusa*, each inlaid with a wistaria raceme in gold. Signed: Kikuchi Masanaga.

1785.—*K.*, *shibuichi*, inlaid in low relief with the Six Poets, details silver, gold and *shakudō*. Signed: Kikuchi Masanaga. XIX. [PLATE LX.]

1786.—*K.*, *shibuichi*, the Sennin Kinko riding a golden carp, inlaid in high relief *iroyé* on engraved waves dotted with gold. *Wari kōgai* to' match, Oshikio on his crane. Signed: Joriuken, Kikuchi Masanaga. XIX. [PLATE LX.]

ICHINOMIYA.

Nagatsuné, founder of that school, is looked upon as one of the finest chasers in Japan. Born in Kyoto from a family which had migrated first from Kaga to Echizen, then to the old Capital, he was apprenticed to a metal gilder, but he started working on sword furniture under the name Sessan, using Kano designs. In Meiwa period he received the title Echizen no Daijo from the Kyoto court, and he made a cover for a *Shūro* sent to the Korean King who offered it to the Chinese Emperor, Ch'ien Lung. Although he was himself a clever painter, having studied under Ishida Yutei with Maruyama Okyo, he often used in his later days designs by the latter artist. He died in 1786, and his style was followed with scant success by Nagayoshi, Chobi, and Tsunenao.

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1787.—*K.*, *shakudō*, matt, inlaid with an *ema* of silver with mandarin ducks in colour, and a loop with cord streamers, gold. Boar's eye hole at butt. Signed: Minamoto no Nagatsuné. [PLATE LX.]

1788.—*K.*, *shibuichi*, inlaid and engraved with the story of Komachi washing the book of poems. Signed: Nagatsuné. late XVIII. [PLATE LX.]

1789.—*K.*, *shibuichi*, engraved in *kebori* and inlaid in *hirazōgan* with an Otafuku, her dress in large patterns of gold and copper flowers. Signed: Nagatsuné. [PLATE LX.]

1790.—*K.*, *shakudō*, inlaid in high relief with a fisherman, carrying on the shoulder a long dipper on which is perched a tethered cormorant; at back, *mi-parti shakudō*, moon emerging from the clouds, silver, and reeds *katakiri*. Signed: Nagatsuné. [PLATE LXIII.]

1791.—*K.*, *shibuichi*, engraved in *katakiri* with Kwanyu, halberd in hand, reading a book. Signed: Nagatsuné. [PLATE LX.]

1792.—*K.*, *shibuichi*, engraved with a pilgrim writing his name on a *torii*, details gold and silver *hirazōgan*. Signed: Nagatsuné.

1793.—*K.*, *shibuichi*, inlaid in high relief with a Hannya mask, gold, the T shaped stick and maple leaves emblematic of the Nō Momijigari. Signed: Nagatsuné.

1794.—*K.*, *shibuichi*, engraved in *katakiri* with Hotei and two children, one of which holds a large piece of paper (inlaid silver) engraved with the character *chiku*. Signed: Nagatsuné. *Ex Huish Colln.* late XVIII.—early XIX.

1795.—*K.*, *shibuichi*, chased in *intaglio relievato* with Hotei leaning on his back, looking upwards laughing, peculiarly round head, in relief; the back, *mi-parti* copper and *shakudō*, inlaid with a silver moon and engraved with a flight of wild geese. Signed: Nagatsuné.

1796.—*K.*, *shibuichi*, chased in low relief, a "sage," with long hair, standing laughing on the brink of a precipice in which a *ken* floats on clouds, details inlaid, the higher clouds gold *togidashi*. Signed: Ganshoshi Nagatsuné (inlaid gold) (forgery).

1797.—*F.K.*, *shibuichi*, *ishimé*, chased in low relief in Joi style with two sages, Chinnan and another, by the side of a lake. Signed: Nagatsuné (early work). [PLATE LI.]

1798.—*F.K.*, *shibuichi*, chased in low relief and *katakiri*, a Daimyo in archer's dress on *K.*, the details of dress inlaid silver and gold, watching a Sarumawashi tripped by his monkey on *F.* (story *Utsubo Saru*, one of the famous *Kiogen*). Signed: Echizen no Daijo, Nagatsuné. [PLATE LXIX.]

1799.—*F.K.* and *Soritsuno*, greenish *shibuichi*, chased with winged dragons in low relief amongst clouds, waves and *tama*; good work, but either forged signature or very early with peculiar *Naga* and *Sosho Tsuné*. Signed: Nagatsuné.

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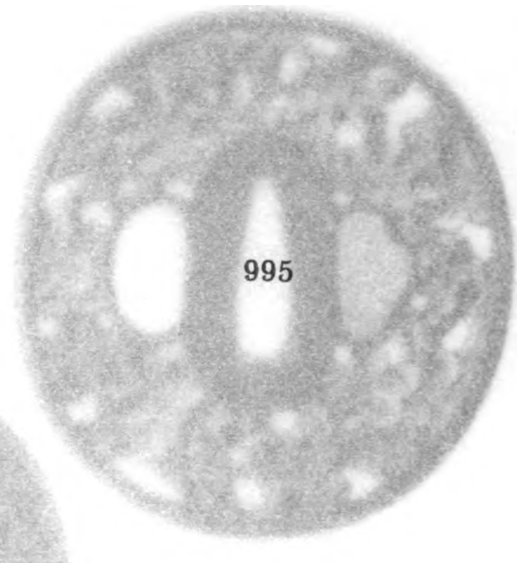

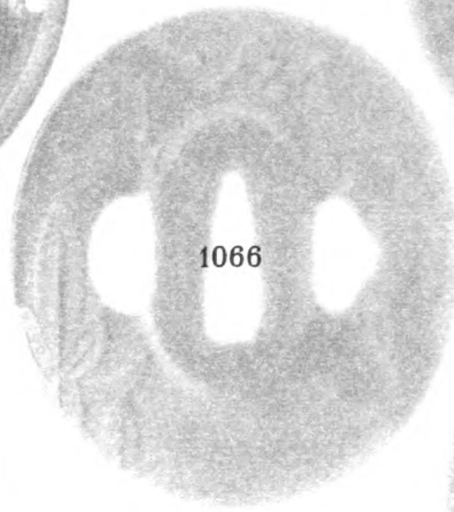

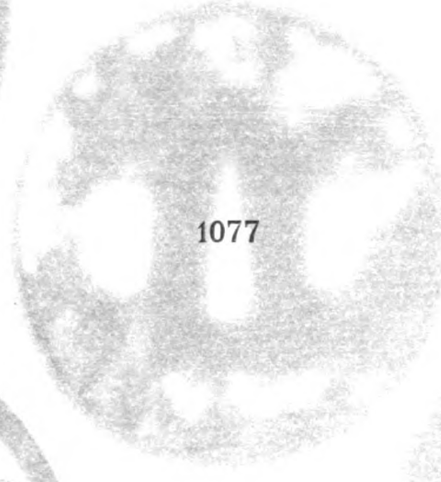

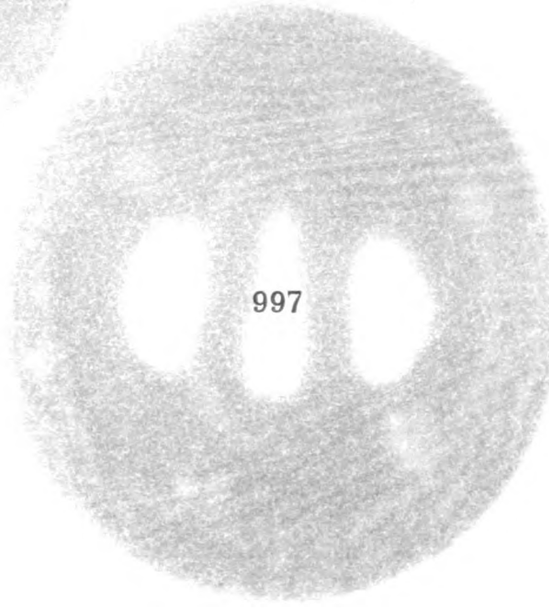

XLI. BUSHU.

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[illegible] with mandarin ducks in colour, and [illegible] Minamoto no Nagatsuné.

[PLATE LX.]

995 [illegible] story of Kobechi washing the book of [illegible] late XVIII. [illegible] [PLATE LX.]

1083 [illegible] inlaid [illegible] with an Otefuku, her dress [illegible] Nagatsuné. [PLATE LX.]

[illegible] carving on the shoulder a long [illegible] *shakudō*, moon emerging from [illegible] [PLATE LXIII.]

1066 [illegible] in Laid, reading a book. [PLATE LX.]

[illegible] on a *torii*, details gold and [illegible]

[illegible] a Hariya mask, gold, the T shaped stick [illegible] Signed: N[illegible]

1013

994 [illegible] *torii* with [illegible] one of which holds [illegible] Signed: Nagatsuné. [illegible] late XVIII.—early XIX.

[illegible] his back, looking upwards [illegible] *shakudō*, inlaid with a [illegible] 1077 [illegible]

[illegible] long hair, standing laughing on [illegible] details inlaid, the higher clouds gold [illegible] Gen[illegible]

1076 [illegible] in Joi style with two sages, Chinnan and [illegible] by the [illegible] work. [PLATE LI.]

1078 [illegible] relief [illegible] in archer's dress on *K.*, the det[illegible] and gold, wat[illegible] tripped by his monkey on *F.* [illegible] the famous *Kiegon*. [illegible] Daijo, Nagatsuné. [PLATE LXIX.]

997

[illegible] Sadatsuné [illegible] with winged dragons in low relief [illegible] and *tawa*; good work [illegible] signature or very early with peculiar [illegible] Signed: Nagatsuné.

XLI. BUSHU.

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1800.—*F.K.*, *shakudō*, *nanako*, inlaid with sparrows and snowclad bamboo. Signed: Echizen no Daijo Minamoto no Nagatsuné. XVIII.-XIX.

1801.—*F.K.*, *shibuichi*, *nanako*, *K.* inlaid with a Gohei carrier dancing; *F.* with sail and large silver moon. Signed: Ganshoshi Nagatsuné. XVIII.-XIX. [PLATE LI.]

1802.—*F.K.*, *shibuichi*, *K.* inlaid in high relief with a boy cowherd on an ox; *F.* with an ox and reaping knife. Signed: Nagatsuné. late XVIII.—early XIX.

1803.—*F.K.*, *shibuichi*, inlaid in relief with a man making a *shimenawa*, New Year decoration on *K.* Signed: Nagatsuné.

1804.—*F.K.*, *shibuichi*, chased and inlaid with cormorants on *K.*, fisherman in boat on *F.*, *shakudō* lining to *Tenjo Kané*, showing through a slot the signature: Echizen no Daijo, Nagatsuné.

1805.—*F.K.*, dark *shibuichi*, inlaid in relief with red sparrows and engraved with rice sheaves drying. Signed: Nagatsuné. XIX.

1806.—*Iron*, small, chased in relief and inlaid in high relief with two monkeys on a rock by the side of a stream praying for the moon; the latter at back amidst parallel clouds of *shakudō* and gold. Signed: Kenriushi Nagayoshi.

1807.—*Iron*, chased in *katakiri* with a mountain landscape, lake and houses, part inlaid *hirazōgan*, and on the other side three of the six poets, same technique almost entirely, inlaid. Signed: Kenriushi Nagayoshi. [PLATE LX.]

1808.—*Shibuichi*, inlaid with Ono no Komachi seated amongst grasses, old hut at back, *katakiri*. Signed: Kenriushi Nagayoshi.

1809.—*K.*, *copper*, bold *katakiri* work, a tiger under bamboo, *shiguré* at back. Signed: Kenriushi (Nagayoshi). [PLATE LX.]

1810.—*F.K.*, *shakudō*, *nanako*, each piece inlaid in high relief with a red sparrow on a bamboo branch, *iroyé* work. Signed: Nagayoshi (Chōbi).

1811.—Dark *shibuichi*, chased in low relief with an old saltburner seated smoking under a pine tree near his plant, pouch, water buckets, shells inlaid *iroyé*. Signed: Tsunenao. [PLATE LX.]

1812.—*K.*, dark *shibuichi*, engraved in *katakiri* with Fukurokujiu, a child and a stag under a crescent moon. Signed: Tsunenao.

1813.—*F.K.*, *shibuichi*, chased in low relief and inlaid with a Daimyo on *K.* and a Sarumawashi on *F.* Signed: Tsunenao. [PLATE LXIX.]

1814.—*F.K.*, dark *shibuichi*, inlaid and engraved with two Manzai dancers, and *shimenawa* with lobster and fern leaves. Signed: Tsunenao. [PLATE LXIX.]

1815.—*F.K.*, *shibuichi*, inlaid in low relief with three Shojo dancers and engraved with Kadomatsu, *iroyé* work in low relief. Signed: Tsunenao.

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1816.—*F.K.*, *shakudō*, *nanako*, inlaid in low relief with Kwanyu on *K.* and his halberd bearer on *F.* style of Tsunenao.

1817.—*Shibuichi*, inlaid on one side with an old man astonished at his pestle leaving the *Suribachi* in the form of a bird; at back *mochi* and grater. Signed: Made from the design of Echizen no Daijo Nagatsuné by Sadanaka. XIX.

1818.—*F.K.*, *shibuichi*, chased and inlaid in relief with a sacred horse and Kannushi on *K.*, two more Kannushi on *F.* (one of Nagatsuné's design). Signed: Naotsuné. [PLATE LI.]

YOSHIOKA.

The history of the Yoshioka school is rendered intricate by certain peculiar regulations in the use of the title Inaba no Suké in the two branches of the family. The earlier work in the Seventeenth Century was in relief and in *marubori*, but under the influence of the Yokoya school upon public taste, *katakiri* was introduced later. There has been some confusion respecting the Shigetsugu, of whom there were undoubtedly two, one Bungo no Suké, who died in Shoho II., the other Buzen no Suké who was still at work in Kwanyei 21 at Zōjōji, as proved by Mr. Kuwabara Yojiro.

1819.—*Shakudō*, *nanako*, inlaid with two red sparrows, a head of rice, and a winnowing basket. Signed: Yoshioka Inaba no Suké. XIX.

1820.—*Iron*, oval, with raised oval rim, chased with *karakusa* in low relief, plain web inlaid with a moon crescent, silver as if passing through. Signed: Yoshioka Inaba no Suké. XIX.

1821.—*K.*, *shakudō*, *nanako*, chased in relief and inlaid with a partly-opened fan, placed over an arrow of the Karimata type, *iroyé* work, with copper feathers, the disc of the sun inlaid gold on the fan; at the back, a bow in the waves, *katakiri*, allusion to the battle of Yashima. Signed: Yoshioka Yoshishigé. early XIX. [PLATE LX.]

1822.—*K.*, *silver*, engraved with seven cranes in flight, *kebori*. Signed: Yoshioka Inaba no Suké, design of Hōin Isan In. [PLATE LX.]

1823.—*K.*, *shakudō*, *nanako*, with a stream reserved in polished ground, inlaid in silver in high relief with a swan. Inscribed: Tempo 14, ninth month, at the age of 83 years. Signed: Yoshioka Inaba no Suké. 1843. [PLATE LX.]

1824.—*K.*, *silver*, engraved with two stems of rice, *kebori*. Signed: Yoshioka Inaba no Suké. [PLATE LX.]

1825.—*K.*, *shakudō*, *nanako*, half of a *kusudama* with cords, *iroyé* work in relief. Signed: Yoshioka Inaba no Suké, after the design of Hōin Yosen In. 養川院 [PLATE LX.]

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1826.—*K.*, *copper*, inlaid in Sano style with a daffodil, the leaves *shakudō*, the buds silver and gold, and covered with *nanako* all over. Signed: Yoshioka Inaba no Suké, at the age of 89.

1827.—*F.K.*, *copper*, *nanako*, inlaid with a *karashishi*, gilt, on each piece, *uchidashi*. Signed: Wakabayashi Tadatsuné.

KIKUOKA.

Both Mitsuyuki the founder, and his brother Mitsumasa were good chasers; they died respectively in 1800 and 1824 and followed the Yokoya style, strongly influenced by the Yanagawa and even Gotō styles. In fact at that period the blending of styles was so common a practice that it is difficult to say which is most prominent in the work of the smaller schools. Moreover it has been stated in a Japanese review of considerable weight that the smaller schools made work in Gotō style or nearly so which the Gotō *bought and signed*, and passed off as their own when the demand exceeded their production. Kikuoka work includes many copies of Sōmin, and the later work is usually pretty and well finished; it found favour, as over forty followers of this school are recorded.

1828.—*Shakudō*, face inlaid with two white cranes and golden reeds, fitted to an iron face with complete rim, inlaid in gold and silver *nunomé* with cherry blossoms. Signed: Kikuoka Mitsuyuki. XIX.

1829.—*K.*, *shakudō*, *nanako*, chased in relief with one half of the great flaming drum (with sun on a projecting staff) used in Kagura dances, *iroyé* work. Signed: Kikuoka Mitsuyuki. [PLATE LXIII.]

1830.—*F.K.*, *shakudō*, *nanako*, chased in high relief with the Sennin Okyo riding on a wild goose (*K.*); on *F.* the net spread to catch his magical birds on the palace roof, gold details, silver face. Signed: Kikuoka Mitsuyuki. [PLATE LXIX.]

1831.—*K.*, *silver*, engraved with a stag and a doe under a maple tree, *kebori*. Signed: Kikuoka Mitsutomo. [PLATE LXIII.]

1832.—*K.*, *copper*, *nanako*, chased with clouds and inlaid with a black *torii*, a cuckoo, and the moon of the third night. Signed: Aoi Yukinobu. [*See also* 1874 *and* 2829.]

1833.—*K.*, *shakudō*, *nanako*, chased in relief with a dead branch on which are perched two sparrows, and near which grow grass and an azalea in bloom, inlaid gold and silver. Signed: Miojiuken Kawashima Tomosada. [*Compare Nakajima Haruhide* 1949.] XIX. [PLATE LXIII.]

1834.—*K.*, *shakudō*, *nanako*, chased and inlaid in relief with the herbs of autumn. Signed: Ichiyoken Toshiharu, of Mito. [PLATE LXIII.]

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1835.—*F.K.*, *shakudō*, *nanako*, *K.* inlaid with a stage and autumn grasses; lespedeza on *F.* Signed: Mitsumasa. Kikuoka style but *Kakihan* differs. XIX.

1836.—*F.K.*, *shakudō*, *nanako*, praying mantis, crickets and autumn grass inlaid gold.

1837.—*F.K.*, *shakudō*, *nanako*, chased in relief with bamboo and insects, mantis, *tombo* and crickets gilt. early XIX.

1838.—*F.K.*, *shakudō*, *nanako*, each piece inlaid with a gilt cricket. XIX.

1839.—*K.*, *shakudō*, *nanako*, inlaid in relief with a garden containing the herbs of spring and autumn in flower, Kikuoka style; the back inlaid with two grasshoppers and a clump of lespedeza, gold *hirazōgan*. [*Ex Huish Colln.*]

1840.—Small *Kōgai*, *shakudō*, *nanako*, with chrysanthemum in *iroyé* work.

1841.—*K.*, *shakudō*, *nanako*, inlaid in relief with three cranes in flight, gold and silver.

HIRANO AND HITOTSUYANGAI.

These two schools are derived from the same family, Hirano. They form part of the Mito group of schools, and were related to the Koami. The Hitotsuyanagi is the largest school of the two, but four generations of protagonists used the name Tomoyoshi from the end of the Eighteenth to the middle of the Nineteenth Century. Their work is generally in the round, or chased in high relief. According to people from Mito the reading Ichiriu is accepted in that province instead of Hitotsuyanagi.

1842.—*Shibuichi*, inlaid in relief with Toyemmei drinking under a willow, in the moonlight. Signed: Hirano Tomomasa.

1843.—*F.K.*, *shibuichi*, chased in *intaglio* with a pine tree, and inlaid with Genji banners, silver and gold, gold moon in the clouds. Signed: Hirano Tomomichi. [PLATE LXXX.]

1844.—*F.K.*, *shibuichi*, engraved in *katakiri*, *kebori* with Manzai dancers. Signed in minute *sosho*: Hirano Tomomichi. [PLATE LXXX.]

1845.—*F.K.*, dark *shibuichi*, inlaid in high relief with a Oharamé on *K.*, and a boy cowherd with a loaded ox on *F.*, *iroyé* work. Signed: Hōsensai Tomotoshi. early XIX.

1846.—*F.K.*, *shibuichi*, *K.* chased with mountain pass and crescent moon in relief, *F.* with a long trestle bridge. Signed on side: Yoshiaki after the painting of Akinobu (Ozaki family).

1847.—*Iron*, the rim enclosing a dragon and waves in the round, the flames gilt. Signed: Hitotsuyanagi Tomoyoshi. XIX.

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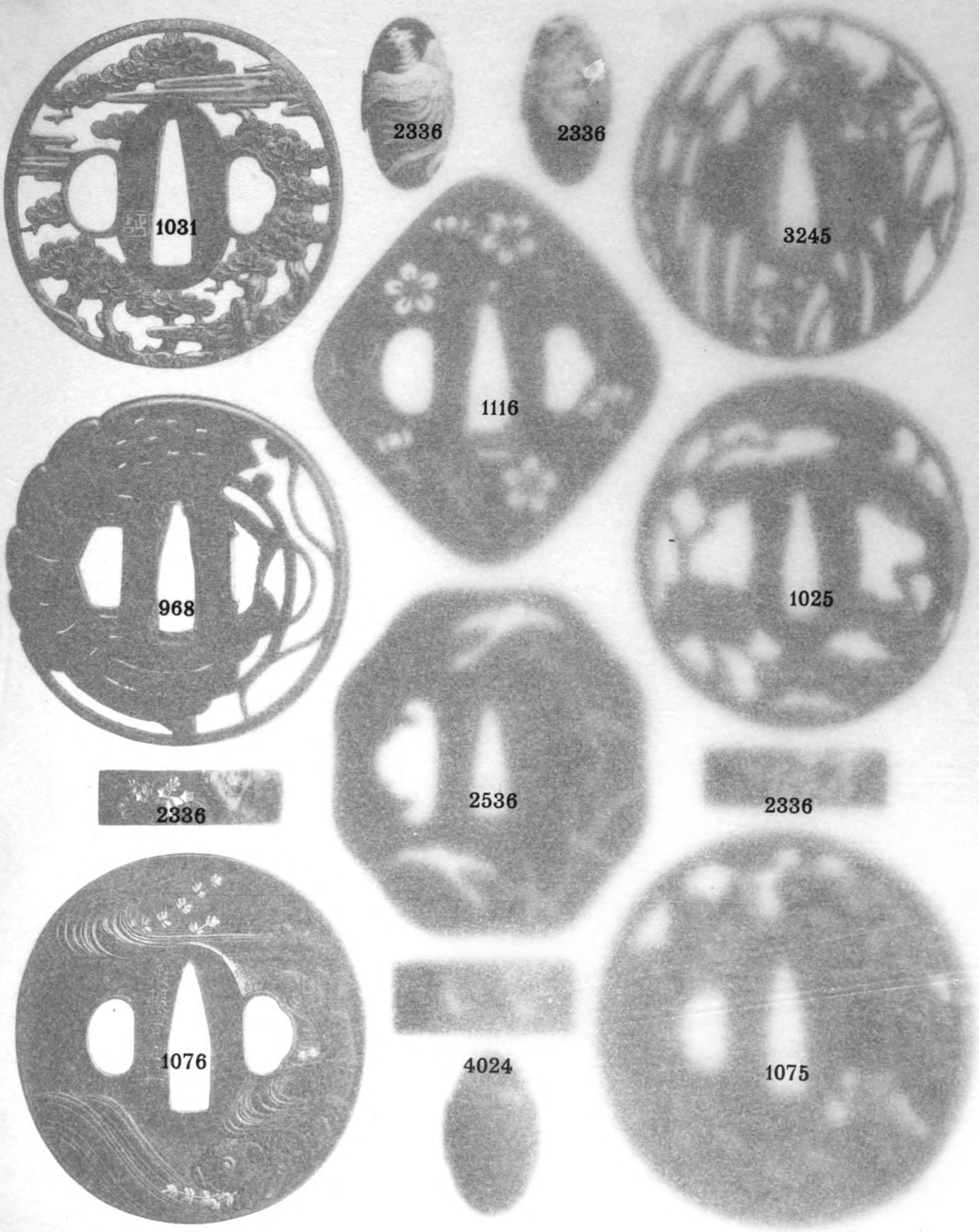

XLII. BUSHU, and VARIA.

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[illegible] on *F.*

XIX.

[illegible] *tombo* and

XIX.

XIX.

[illegible] herbs of spring

[illegible] and a clump of

[illegible] *Hatsh Colln.*]

[illegible] gold and silver.

[illegible] HAGOIYANGAI.

[illegible] They form part of Mito [illegible] is the largest school of the [illegible] from the end of the Eighteenth [illegible] generally in the round, or chased [illegible] Ichiu is accepted in that province in-

[illegible] drinking under a willow, in the moonlight.

[illegible] a pine tree, and inlaid with Genji banners, [illegible] Tomoyoshi [PLATE LXXX.]

[illegible] with Mizuzai dancers. Signed in minute [illegible] [PLATE LXXX.]

[illegible] *K.*, and a boy cowherd [illegible] on *F.* [illegible] Signed [illegible] early XIX.

[illegible] *K.*, *Shinshi*, *K.* chased [illegible] and crescent moon in relief, *F.* with a long trestle [illegible] Signed on side: Yosmaki [illegible] the pattern of Akinobu (Ozaki family).

1817.—*Iwa*, the rim enclosing a dragon and waves in the round, the flames gilt. Signed: Hitotsuyanagi Tomoyoshi. XIX.

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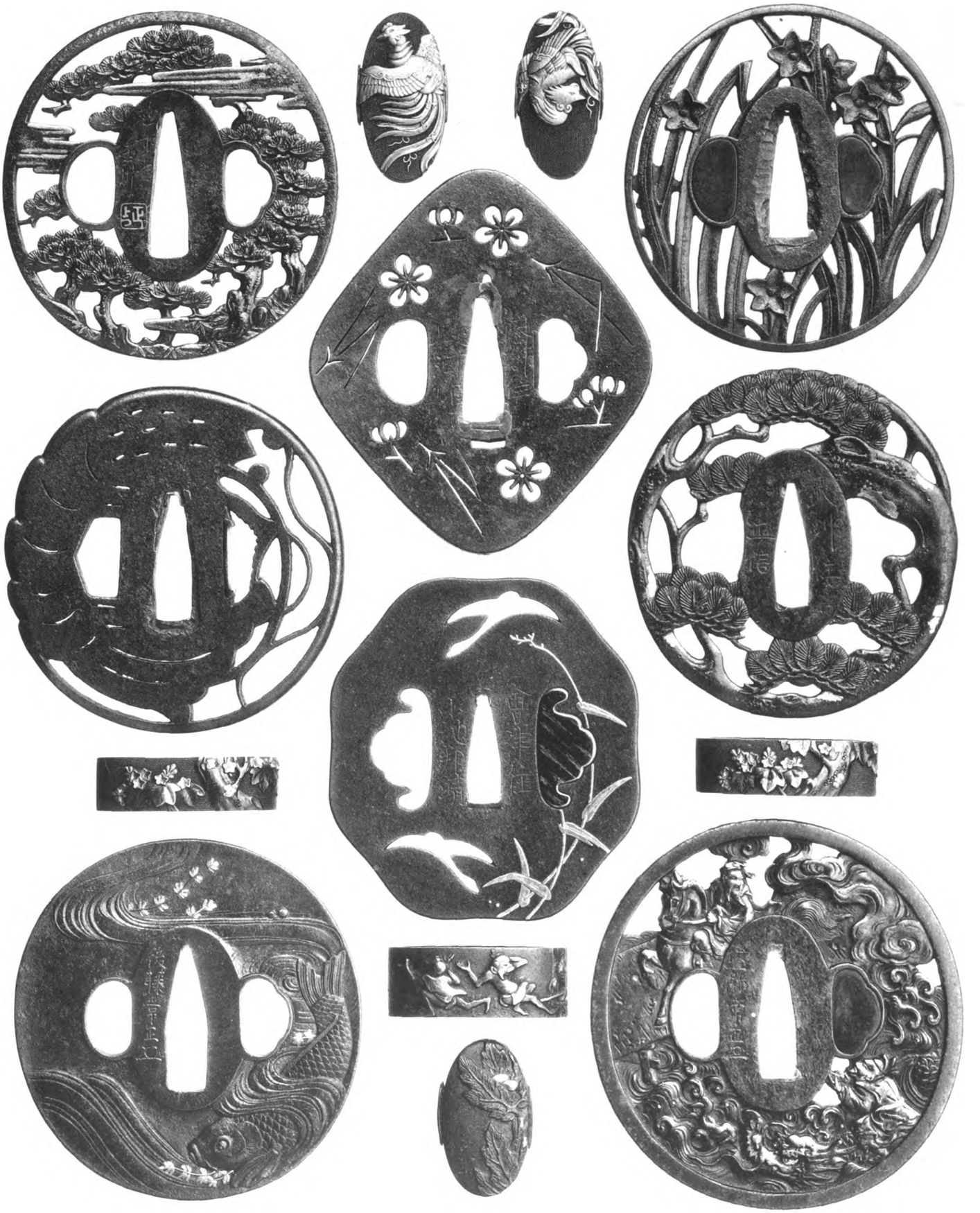

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1848.—*Shakudō*, chased and inlaid in relief with two *karashishi* and peonies, the flower and spots gold. Signed: Hitotsuyanagi Mitsuyoshi, dated Bunsei, 1st year on a summer's day. 1818. *Illustrated in "Legend" and* PLATE LXI.

1849.—*Shibuichi*, inlaid in high relief with a dragon, *shakudō* with gold flames, the ground beaten in clouds. Signed: Hitotsuyanagi Tomoyoshi. XIX. [PLATE LXI.]

1850.—*K.*, *shakudō*, chased and inlaid in relief with a cormorant fisherman, his torch inlaid on the back. Signed: Hitotsuyanagi Tomoyoshi. XIX.

1851.—*F.K.*, *shibuichi*, chased in high relief with a *Hōwō* bird on *K.* and a *Kirin* on *F.*, details gilt. Signed: Hitotsuyanagi Tomoyoshi (? II.).

1852.—*F.K.*, *shibuichi* (almost silver), chased in relief with a dragon on each piece, details inlaid gold. Signed: Seirindo Hitotsuyanagi Michinaga, at the age of 63. [PLATE LXIX.]

1853.—*F.K.*, *iron*, each piece chased in high relief with a snake. Signed: Hitotsuyanagi Tomoyoshi. circa 1845-1850. [PLATE LXIX.]

1854.—*F.K.*, *shibuichi*, inlaid in relief with a dragon on each piece, *shakudō* and gold. Signed: Hitotsuyanagi Tomoyoshi. circa 1845-1850

NOMURA.

This family was founded in the second half of the Seventeenth Century by Masatoki, pupil of Gotō Tokujo, but the makers represented here date from the end of the Eighteenth Century onwards; there were two families, one in Awa, the other in Yedo; to the latter belonged Tsu Jimpo, pupil of Masamichi and of Gotō Tsujo, a clever craftsman whose work was imitated in his own days to such an extent that often Daimyos had to be content with copies, yet modern critics are not at all agreed about the excellence of his work.

1855.—*K.*, *sentoku*, chased in *katakiri* with a clump of lespedeza, and inlaid with a silver moon behind gouged clouds, *yasurimé* back. Signed: Nomura Masamitsu. [PLATE LXVII.]

1856.—*K.*, *shakudō*, chased in high relief with a half length figure of Jurojin, holding a *makimono*; finely modelled. Signed: Nomura Masanao. [PLATE LXVII.]

1857.—*K.*, *copper*, *ishimé*, inlaid in relief with a stem of *suzuki* grass, and three trimmed bamboo shoots, *iroyé* work. Signed: Nomura Masanao.

1858.—*K.*, *copper*, *hari ishimé*, inlaid with two bats in flight, in relief, *shibuichi*, and a moon crescent, silver. Signed: Masanao.

1859.—*K.*, *silver*, chased in relief with Fujiyama, the back *yasurimé*. Signed: Nomura Masayoshi. [PLATE LXVII.]

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1860.—*F.K.*, *shibuichi*, chased with peonies in bloom on both pieces, in relief (compare Horiye Okinari). Signed: Nomura Masayoshi. [PLATE LXVII.]

1861.—*K.*, *shakudō*, engraved with Fuji, the summit inlaid *shibuichi*, three sails inlaid gold at back. Signed: Masayuki Hogen (Nomura, though *not* in *sosho*). XIX. [PLATE LXVII.]

1862.—*Copper*, engraved with a lotus, and inlaid with a frog and a dragon-fly, *shakudō* and gold; the back *mi-parti*, *shibuichi* and *shakudō* engraved with the continuation of the same design. Signed: Shoshisai Hogen (Nomura). XIX.

1863.—*K.*, *shibuichi*, large *kozuka*, engraved with a pine tree in *katakiri* and inlaid with Kajiwara Kagesuye on horseback in full gallop. Signed: Hidechika.

1864.—*K.*, *copper*, chased in low relief and *intaglio relievato* with the Sennin Chinnan evoking a dragon, details gold. Signed: Teruchika (Nomura Hidechika). [PLATE LXVII.]

1865.—*F.K.*, *sentoku*, *ishimé*, inlaid in relief with clam and other shells, *shakudō* and *shibuichi*. Signed: Hidechika (Teruchika).

1866.—*F.K.*, pair, *shibuichi*, *nanako*, inlaid on one set with *sagari fuji* crest in gold, and a three-petal variety of *karahana*, *shakudō*; reversed order of metals on other set. Signed: Nomura Masahidé. [PLATE LXVII.]

1867.—*F.K.*, *shakudō*, *nanako*, chased with a kingfisher on a reed on each piece, engraved with a conventional stream (of course, *after* the *nanako* was struck). Signed: Tsu Jimpo. XVIII. [PLATE LXIX.]

1868.—*F.K.*, *shakudō*, *nanako*, *K.* inlaid with two cranes, one gold, one *shibuichi*; *F.* with two gold cranes under a bamboo clump. Signed: Masachika (probably Hirata, pupil of Tsu Jimpo, although more like Inagawa in style).

TAMAGAWA.

One of the schools of Mito, showing a leaning towards the Nara manner, with some thirty members, the most famous of whom were Yoshinaga and the three Yoshihisa. It was followed by the Uchikoshi and Nukagawa. Some of its members migrated from Mito to Yedo, and *vice versa*, between 1750 and 1840.

1869.—*Iron*, chased with a stream, inlaid with a carp, gilt, amongst *mō* grass and five small fishes. Signed: Yoshihisa.

1870.—*Iron*, chased in relief with seven rats, four of which are gilt. Signed: Yoshihisa.

1871.—*Iron*, chased in the round as two dragons within a rim. Signed: Tamagawa Yoshihisa of Suifu (Mito). [PLATE VII.]

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1872.—*Umabari*, inlaid with a red sparrow and millet in relief. Signed: Tamagawa Yoshihisa.

1873.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with a red tree covered with gold creeper, on the lower branch of which are perched two small birds; and a hawk inlaid on a higher bough on *K*. Signed: Yoshihisa.

1874.—*Copper*, circular with *sentoku* rim; obverse, on an *ishimé* ground a peasant and a boy filling jars with hulled rice; reverse, strips of *shakudō* and copper wound together spirally to form a pattern, and apparently brazed to the front plate. Signed: Tamagawa and Kikuoka Yukinobu. early XIX. [*Illustrated in Hawkshaw Catalogue.*

1875.—*Shibuichi*, small, inlaid with Homma Magoshiro shooting a bird above the enemy's boat. XIX.

1876.—*Shakudō*, *ishimé*, inlaid in relief with flowers of autumn and moon, *iroyé*.

1877.—*K.*, dark *shibuichi*, chased in relief with Shōki, riding on a Kirin, in the clouds, testing the edge of his sword, details gold. Signed: Seiyoken Yoshichika. XIX.

1878.—*Shakudō*, inlaid in high relief with Kwanyu on horseback under a pine tree. Signed: Yoshichika. XIX.

1879.—*K.*, *iron*, chased in relief with cherry blossoms, the stems gold, and inlaid with a linear stream, silver. Signed: Tamagawa Yoshikiyo.

1880.—*F.K.*, *sentoku*, chased in relief with Chokwaro and a horse on *K.*, face and hand *shibuichi*; *F.* inlaid with *shibuichi* gourd containing two horses, gold, and out of which scamper three more, *intaglio relievato*. Signed: Rosen, seal Tamagawa. [PLATE LXXX.]

1881.—*F.K.*, *shibuichi*, chased in low relief with a Kiogen scene; *K.* with dancer holding fan, *mitsu uroko*, inlaid gold on sleeve; on *F.* two men presenting an *eboshi* at the end of a stick, *iroyé* work. Signed: Mitsutoshi (same signature as Kikuoka Mitsutoshi but Tamagawa style). [PLATE LXXX.]

1882.—*F.K.*, *shibuichi*, inlaid in relief with the crossing of the Ujigawa scene, one warrior on horseback on *K.*, the other in the river on *F.*; no crest. Signed: Osawa Yoshiaki.

1883.—*F.K.*, *copper*, chased all over with chrysanthemum. Signed: Tamagawa Yoshinaga (Cf. Eizui, whose modelling is sharper). [PLATE LXXVIII.]

1884.—*K.*, *shibuichi*, chased in *intaglio relievato* with Hotei drinking out of a large *saké* cup, and Benten holding a *koro*; *iroyé* work with details inlaid silver and gold. XIX.

1885.—*K.*, *shibuichi*, chased in *intaglio relievato* with a figure of Jurojin holding a *minogamé* on an *uchiwa*. XIX.

1886.—*K.*, *shibuichi*, chased and inlaid at the butt with two small figures of Kwanyu and Komei. XIX.

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1887.—*F.K.*, *shibuichi*, chased and inlaid in relief, *K.* the Yamabuki no Tamagawa episode, *F.* a landscape with rocks and temples, on the banks of a river, near a notice board, two pilgrims preparing to cross. Signed: Nukagawa Yasunori. [PLATE LI.]

1888.—*K.*, *shibuichi*, *ishimé*, chased in relief with a man in a covered boat, moored against some stumps, preparing to fill a boiler with water, and watching the flight of a startled bird (design called "Ushibori" from Hokusai, thirty-six views of Fuji). Signed: Yoshiaki. [PLATE LXIII.]

1889.—*F.K.*, *shibuichi*, chased and inlaid in low relief with the capture of Soga no Goro. XIX.

1890.—*Shakudō*, rounded square, polished surface with raised rim. On one side Uba with her rake, in the moonlight, under the pine of Takasago; on the other side, the pine itself, its head in the clouds. Tamagawa school, the signature Reihōdō Shōzui clumsily written; a palpable forgery. *Ex Hawkshaw Colln.*

TSUJU.

1891.—*F.K.*, *shibuichi*, chased and inlaid in relief with a Kannushi dancing with Gohei and fan on *K.*, pine tree and gold *torii* on *F.* Signed: Tsuju (one of the followers of the Gotō school; his name consists of two characters taken from the names of Gotō Tsūjō and Jūjō, but he gave up the Gotō technique to follow the style of the Nara school then greatly in demand in Mito as elsewhere).

1892.—*F.K.*, *iron*, one half chased as old wood and inlaid with a spider, shod on the other half with *shibuichi* with gilt cramp. Signed: Tsūjū. [PLATE VII.]

MITO, VARIA.

1893.—*Iron*, chased in very high relief with a Chinese warrior, a *karashishi* and a fan; open-work of clouds, tree and river at back. Mito work. Signed in gold: Koki. XVIII.-XIX.

1894.—*Iron*, inlaid in high relief with Chosoyu seated in front of a sheet of paper whence the dragon has flown, the animal carved in very high relief on both sides. Signed: Tanetora of Mito. Dated: Keio 2, in autumn. 1866.

1895.—*Iron*, chased in *marubori* with a *karashishi*, rocks and a peony. Signed: Yoshimasa of Mito.

1896.—*Iron*, circular, with two large fan-shaped openings each filled with a peony, the trapeze reserves at both ends of *seppa dai* covered with gold *karakusa*. Signed: Shigenaga of Suihan (Mito). XIX.

1897.—*F.K.*, dark *shibuichi*, heavy *F.* chased in *sukisagé* with *Oni* hiding in a hollow tree trunk; *K.* chased with Shōki testing the edge of his sword.

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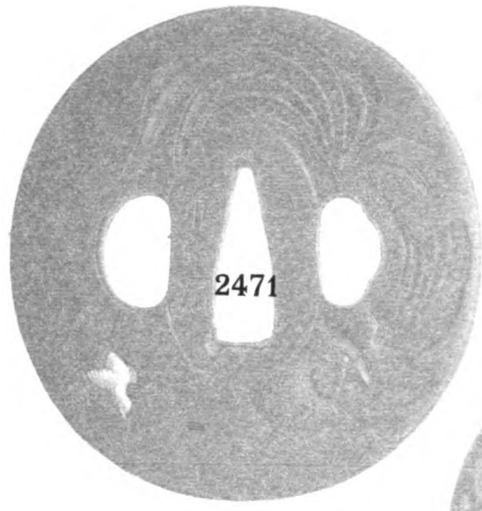

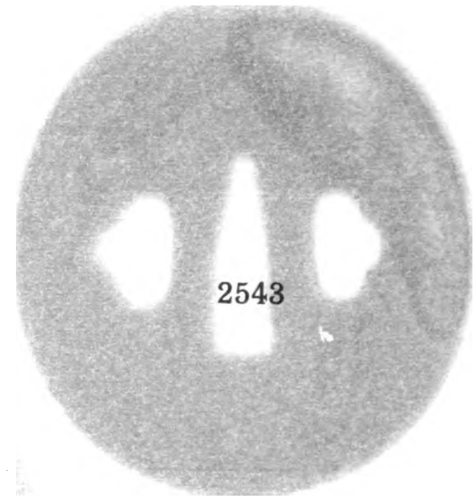

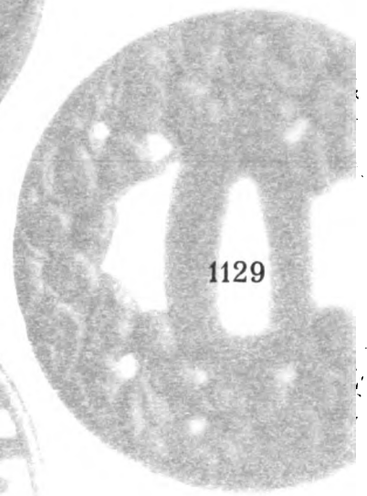

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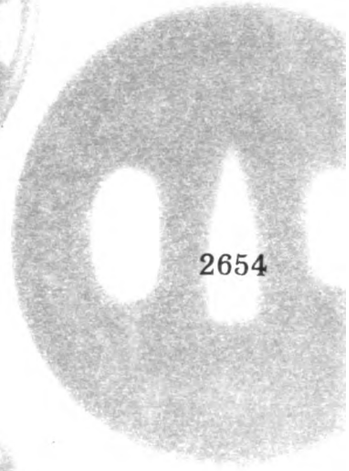

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XLIII. BUSHU, ECHIZEN, Etc.

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[illegible] Yamabuki no Tamagawa episode, [illegible] near a notice board, two pilgrims [illegible] [PLATE LI.]

1918

[illegible] in a covered boat, moored against [illegible] flight of a startled bird (design [illegible] Signed: Yoshiaki. [PLATE LXIII.]

2471

2643

[illegible] capture of Soga no Goro. XIX.

[illegible] On one side Uba with [illegible] on the other side, the pine itself, its head [illegible] clumsily written; a palpable [illegible] *Ex Hackshaw Collin.*

1129

[illegible]

[illegible] in relief [illegible] a Kagurashi dancing with Gohei and [illegible] *F.* Signed: [illegible] one of the followers of the Gotō school; [illegible] taken from the [illegible] of Gotō Tsūjō and Jūjō, but he gave [illegible] the style of the [illegible] school then greatly in demand in Mito as [illegible]

917

3183

[illegible] wood and inlaid with a spider, shod on the other [illegible] [PLATE VII.]

MITO, YAMATO.

1893.—*Iron* [illegible] relief with a Chinese warrior, a *karashishi* and a fan; open-work of [illegible] Signed in gold: Koki. XVIII.-XIX.

2654

1894. [illegible] relief with [illegible] seated in front of a sheet of paper whence the [illegible] animal carved in [illegible] relief on both sides. Signed: Tanetora of Mito. [illegible] 2 in autumn. 1866.

1895. *Iron*, chased in *nara* [illegible] a *karashishi*, rocks and a peony. Signed: Yoshimasa of Mito.

1896.—*Iron*, circular, with two large fenestrated openings each filled with a peony, the trapeze reserve[illegible]th ends of *setsuna dai* covered with gold *kiri*[illegible] Signed: Shigenaga o[illegible]han (Mito). XIX.

1122

0229

1897.—*F K*, dark *shibuichi*, heavy *F.* [illegible] with *Oni* hiding in a hollow tree trunk; *K.* chased with Shōki testing the [illegible] sword.

4039

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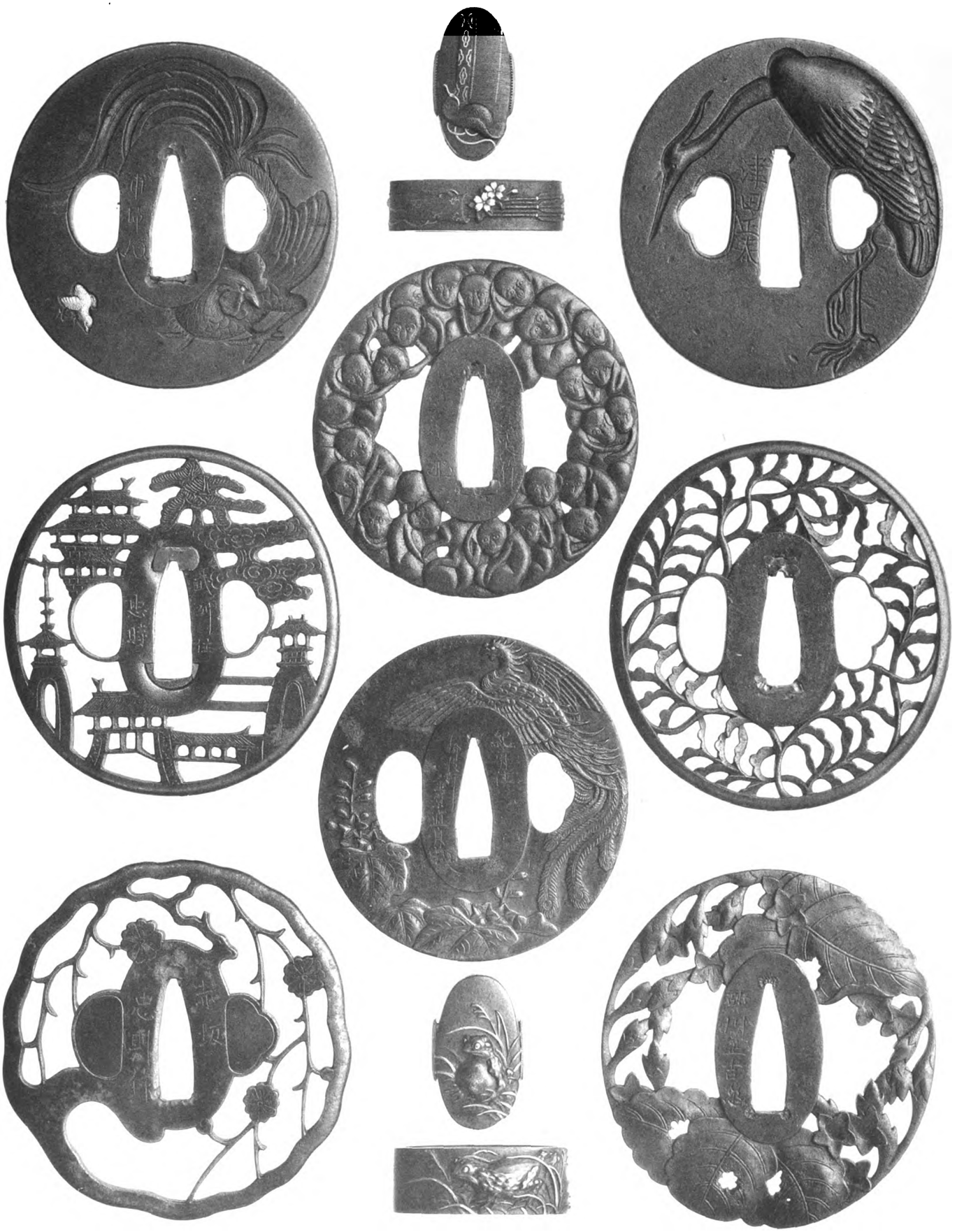

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SEKIJOKEN.

Another of the Mito schools, founded by Taizan Motozané, whose father, Motonori, had been a follower of the Yokoya. The Nara style, however, became a favourite during the Temmei period, with Motozané whose skill was so great that a contemporary critic wrote of his imitations of Nara, that "in a few years they would be impossible to distinguish from the genuine work of Toshinaga." The school had some forty members, and a considerable influence upon craftsmen of the early to middle Nineteenth Century.

1898.—*F.K.*, *iron*, chased in relief with *ran* flowers, stalks and centres gilt. Signed: Sekijoken Motozané. [PLATE LXIX.]

1899.—*F.K.*, dark *shibuichi*, chased in low relief *intaglio* with Kwanyu and his squire on *K.*, horse under pine tree on *F.* Signed: Sekijoken Motozané.

1900.—*F.K.*, *shakudō*, chased and inlaid in very high relief with Kwanyu on *K.*, his halberd and fan on *F.* Signed: Sekijoken Taizan Motozané. [PLATE LI.]

1901.—*F.K.*, dark *shibuichi*, chased in low relief *intaglio* with Tekkai on *F.* and probably Chinnan on *K.* Signed: Sekijoken Motozané, after Joi's design.

1902.—*F.K.*, *iron*, chased with a gourd vine in low relief, the gourds and tendrils gilt. Signed: Sekijoken Taizan Motozané.

1903.—*F.K.*, dark *shibuichi*, chased in low relief with a puppet showman on each piece, on *K.* with two dolls, on *F.* with one doll, beating a drum by the side of a wooden fence under a tree. Signed: Sekijoken Motozané. [PLATE LXXX.]

1904.—*F.K.*, *shibuichi*, chased in low relief with Choun on horseback, pine tree and river on *F.* Signed: Sekijoken Motozané. late XVIII.

1905.—*F.K.*, dark *shibuichi*, *K.* chased in low relief *intaglio* with a Sambasso dancer, the head inlaid *shakudō*, details *iroyé*; *F.* the Nō stage with mask box inlaid *shakudō*. Signed: Sekijoken Motozané. early XIX. [PLATE LXXX.]

1906.—*Iron*, small, chased with a tree and inlaid with a hawk. Signed: Sekijoken Taizan Motozané (forgery).

1907.—*K.*, *shibuichi*, chased with a dragon in high relief coming out of the mud, flames and eyes gold. Signed: Sekijoken Taizan Motozané. [PLATE LXI.]

1908.—*K.*, *copper*, engraved in *katakiri* with Jo and Uba, bowing with clasped hands to the rising sun. Signed: Sekijoken, at the age of 85.

1909.—*K.*, *iron*, a temple pillar with two pilgrims, one tying his sandal. Signed: Tankasai Motoaki. Dated Bunkwa 8. 1811.

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1910.—*F.K.*, dark *shibuichi*, *ishimé*, inlaid in relief with pine cones and needles, *iroyé* work. Signed: Tankasai Motoaki (II.).

1911.—*Iron*, *mokko* shaped, chased as a bag and bales of rice, on which stands Daikoku, slight inlay. Signed: Sekijoken Motoharu.

1912.—*F.K.*, *shibuichi*, inlaid with a temple servant sweeping maple leaves, *F.* with maple tree, *shakudō*, over a silver stream. Signed: Sekijoken Motoharu.

1913.—*F.K.*, dark *shibuichi*, chased in high relief with a plum tree stump, with gold flowers. Signed: Sekisoken Motohiro. circa 1800. [PLATE LI.]

1914.—*F.K.*, *sentoku*, chased in high relief with a dragon. Signed: Ichisekiken Motohiro. [PLATE XXXVIII.]

1915.—*Shibuichi*, *aori* shape, inlaid with a boy in ceremonial dress fishing a *bonito* under a pine tree, skit on Ebisu. Signed: Kazuyosai Motonori (Gentoku). [PLATE LXI.]

1916.—*F.K.*, *shibuichi*, small size (*kamishimo zasshi*), *K.* chased in high relief with Chokwaro, and *F.* with child running after the magic horse, *iroyé* work. Signed: Motoshigé after the design of Jogetsu. [PLATE LXI.]

1917.—*F.K.*, inlaid in low relief with two Kagura dancers on *Fuchi*, and a love-letter carrier on *K.*, *iroyé* work. Signed: Seishinken Mototomo. 1840.

1918.—*F.K.*, *iron*, chased in relief on *K.* with a hunter's hat and *sudaré* with gold details, on *F.* a quiver with five arrows and a spray of cherry flowers, gilt, poetical allusion. Signed: Seishinken Mototomo (pupil of Motozané). early XIX. [PLATE XLIII.]

1919.—*Iron*, square with rounded corners, the demon queller, Shoki, pursuing two *Oni*, after the well-known design of Hanabusa Itcho, Shoki and the two *Oni* in the round, the edge inlaid with key pattern in silver. Signed: Seishinken with seal (Sekijoken Mototomo).
Ex Hawkshaw Colln. early XIX.

1920.—*F.K.*, dark *shibuichi*, with *shakudō* rims, inlaid with asters; a *mokugyo* in high relief on *K.* bears the name: Chikuzanken; a Jui, also in high relief, on *Fuchi*. Inscribed: *Bunkwa kinoto mi*, 1809, in winter. Signed: Mototoshi.

1921.—*F.K.*, *shakudō*, inlaid with eel-like fishes in silver, amongst *mo* grass, stream lines vertical on *K.* (Cf. 2601 Mitsunaga). Signed: Sekijoken Mototsugu. [PLATE L.]

1922.—*Shibuichi*, inlaid in relief with Gama Sennin on a rock, his toad on the shoulder, beside a stream; waterfall and pine tree at back. Signed: Sekijoken Taizan Motoyoshi. [PLATE LXII.]

1923.—*Shibuichi*, *K.* in the shape of a Jurojin, *Fuchi* with Asahina tearing the armour of Soga no Goro (inaccurately called *Shikoro Biki* really *Kusazuri Biki*). Signed: Motoyuki.

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YANAGAWA.

The linking of the Yanagawa school can be seen from the diagram in the introduction. Yanagawa style pleased many perhaps because it lent itself to gaudy decoration, hence the many *shiiremono* made after the *karashishi* and peony designs. The Arikawa workers show the influence of the Hikone and Yanagawa schools, their production being of varying degrees of style and workmanship, often hardly better than *Aizumono* but sometimes quite good.

Naomasa, the best known master of that school, was a pupil of the Yoshioka and of Sōmin, some of his work is in fact entirely in early Sōmin style with peonies and *karashishi* in high relief on *nanako* ground; he died in 1757. His father, Masatsugu, had been a follower of the first Soyo, so that the Yokoya influence and style were well marked in the early work of the school, but as *machibori* their followers became less classical and many of their productions are poor. This, however, does not apply to the early pupils of Naomasa, nor to Shummei Hogen (Haruaki) who was one of the greatest chasers of the early to mid. Nineteenth Century and who will be dealt with separately.

1924.—*K. Shibuichi* chased in high relief with a Kwannon, the bust and feet gold, under a rock, the halo modelled in low relief. Signed: Yokoya Soyen (Yanagawa Naomasa); the blade signed: Masatsugu. XIX. [PLATE LIX.]

1925.—*Iron*, chased and inlaid in high relief with Tsao Tsao in a boat composing the poem on the two crows, details gold. Signed: Naomasa. [*Illustrated in "Legend" and* PLATE LXI.]

1926.—Pair, *shakudō*, *nanako*, *mokko*, chased in very high relief with two *karashishi* and a waterfall, *iroyé*. Signed: Yanagawa Naomasa. ? late XVIII.—early XIX. [PLATE LXI.]

1927.—Pair, *shakudō*, oval rim chased with two dragons in relief on *nanako* ground, the inner part filled in *marubori* with a *karashishi* and peonies, *machibori*. Perhaps Yanagawa work. XVIII.

1928.—*Shakudō*, *nanako*, with gold rim, chased and inlaid in high relief with peonies, the flowers gold and copper, and a golden pheasant on the other side of a narrow silver brook, the head impinging on the *kozuka* hole. Signed: Yanagawa Naomasa. late XVIII. [PLATE LXI.]

1929. *Shakudō*, *nanako*, inlaid with a black *kuroshiki* mask of Jo, bells, flute and gilt *eboshi*, details gold. Signed: Yanagawa Naomasa. [PLATE LXI.]

1930.—*K.*, *copper*, inlaid in high relief on *nanako* ground with a tiger lily, the leaves *shakudō*, the stamens gold. Signed: Naomasa. [PLATE LXIII.]

1931.—*K.*, *sentoku*, inlaid in high relief with a silver crane and clump of *Kohone* (Nuphar Jap.) in *shakudō*, part gilt. Signed: Yanagawa Naomasa. [PLATE LXIII.]

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1932.—*F.K.*, pair, *shibuichi*, *nanako*, inlaid in relief with a cock (*shakudō*) on a thatched roof, and chicks in a yard under an oak and an aralia tree. Signed: Yanagawa Naomasa. [PLATE LXIX.]

1933.—*F.K.*, *shakudō*, with coarse *nanako* ground, the *K.* edged with smaller *nanako*, inlaid in high relief with a saddle and bits; *F.* with dipper bearing the Tokugawa crest, and gold riding whip. Signed: Yanagawa Naomasa. [PLATE LXIX..]

1934.—*F.K.*, dark *shibuichi*, inlaid *iroyé*, with black cock on a thatched roof on *K.*, and another with chick in the yard of a house beneath an oak and a mulberry tree. Signed: Yanagawa Naomasa. [PLATE LXIX.]

1935.—*K.*, *copper*, *nanako*, inlaid with Fuji in relief, capped with snow. Signed: Yanagawa Naoharu. [PLATE LXIII.]

1936.—*F.*, *shakudō*, chased in relief with Shinno tasting some grass, the *Fuchi* with a Chinese reading a *makimono*. Signed: Naoharu. XIX.

1937.—*K.*, *shakudō*, fine *nanako*, inlaid in relief with three sea gulls, silver with copper bills, swimming on conventional gold line stream; *shibuichi* back engraved with a landscape (Seta bridge). Signed: Yanagawa Naomitsu. [PLATE LXIII.]

1938.—*F.K.*, *shakudō*, *nanako*, inlaid with *karashishi* and peonies on both pieces, gold and copper. Signed: Yanagawa Naomitsu.

1939.—*F.K.*, *shakudō*, *ishimé*, chased with chrysanthemum, the flowers inlaid gold, and inlaid with silver *tanzaku*. Signed: Yanagawa Naomitsu. [PLATE LXIX.]

1940.—*F.K.*, *iron*, inlaid with a bear climbing on a tree, and *F.* with another in a hollow tree by the side of a stream, *shakudō*, with gilt bamboo grass. Signed: Yanagawa Naomitsu.

1941.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with a Jo mask on *K.*, fan with red sun, and riding quirt on *F.*, *iroyé* work. Signed: Yanagawa Naomitsu.

1942.—*K.*, *silver*, engraved with the Six Poets in *katakiri*; *yasurimé* on back. Signed on butt: Yanagawa Naotoshi. [PLATE LXIII.]

1943.—*K.*, *copper*, *nanako*, inlaid in *shakudō* with Ishiyama dera in relief and a gold moon appearing between clouds. Signed: Naotoshi. late XVIII.

1944.—*F.K.*, *shibuichi*, inlaid with Kato Kiyomasa on horseback watching Fuji from Korea. Signed: Yanagawa Naoyuki. XIX.

1945.—*F.K.*, dark *shibuichi*, inlaid with a soldier in armour, his left hand raised, on catching sight of Fuji San on the horizon beyond the sea. Signed: Yanagawa Naoyuki. [PLATE LXIX.]

1946.—*F.K.*, *shakudō*, *nanako*, inlaid with a dragon, gold, passing in and out of the ground; thickened *tenjogané*. Signed: Naoyuki.

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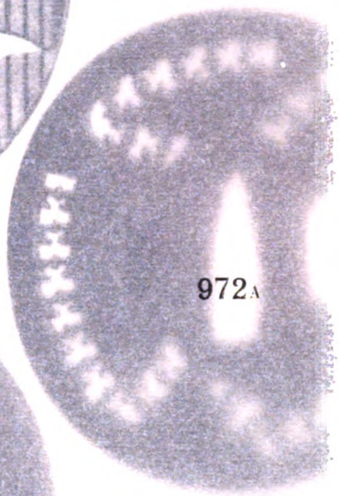

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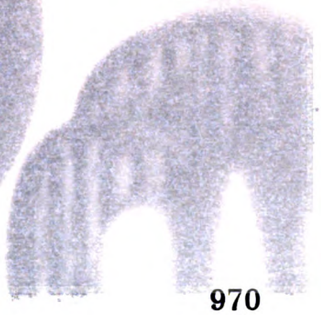

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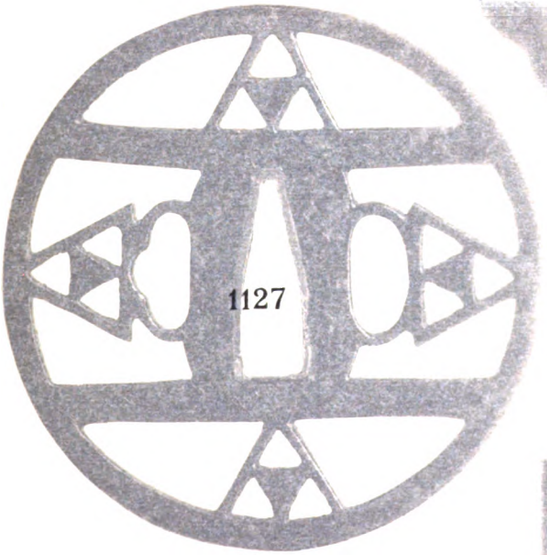

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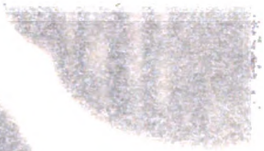

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XLIV. BUSHU, KIAMI, Etc.

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[illegible] inlaid in relief with a cock (*shakudō*) on a thatched [illegible] and an aralia tree. Signed: Yanagawa Naomasa.

[illegible] [PLATE LXIX.]

[illegible] *K.*, edged with smaller *nanako*, inlaid [illegible] the Toki[illegible] crest, and gold riding [illegible] [PLATE LXIX.]

[illegible] Black cock [illegible] a thatched roof on *K.*, and [illegible] oak [illegible] cery tree. Signed: Yanagawa [illegible] [PLATE LXIX.]

[illegible] Fuji in [illegible] with snow. Signed: Yanagawa [illegible] [PLATE LXIII.]

[illegible] with Sh[illegible] grass, the *[illegible]chi* with a Chinese [illegible] a *mokko* [illegible] XIX.

[illegible] inlaid [illegible] three s[illegible], silver with copper bills, [illegible] stream [illegible] engraved [illegible] landscape (Seta bridge). [illegible] [PLATE LXIII.]

[illegible] and [illegible] on both pieces, gold and [illegible]

[illegible] [illegible] gold, and inlaid [illegible] [PLATE LXIX.]

[illegible] and *K.* with another in a hollow [illegible] Yanagawa Naomitsu.

[illegible] with red sun, and [illegible]

[illegible] on back. Signed on [illegible] Yan[illegible] [PLATE LXIII.]

1943. [illegible] inlaid [illegible] and a gold moon appearing [illegible] Naoy[illegible] [illegible] XIX.

1944. [illegible] *[illegible]ichi*, inlaid [illegible] Fuji from [illegible] Signed: Yana[illegible] Naoyuki. [illegible] XIX.

1945. [illegible] dark *shibu*[illegible] with a [illegible] hand [illegible] on catching [illegible] Fuji San on the [illegible] beyond [illegible] Naoyuki. [illegible] XIX.

1946. [illegible] *K.*, *shakudō* [illegible] inlaid w[illegible] and out of [illegible] wood, thickened *nanako*. Signed: Naoyuki.

[illegible]

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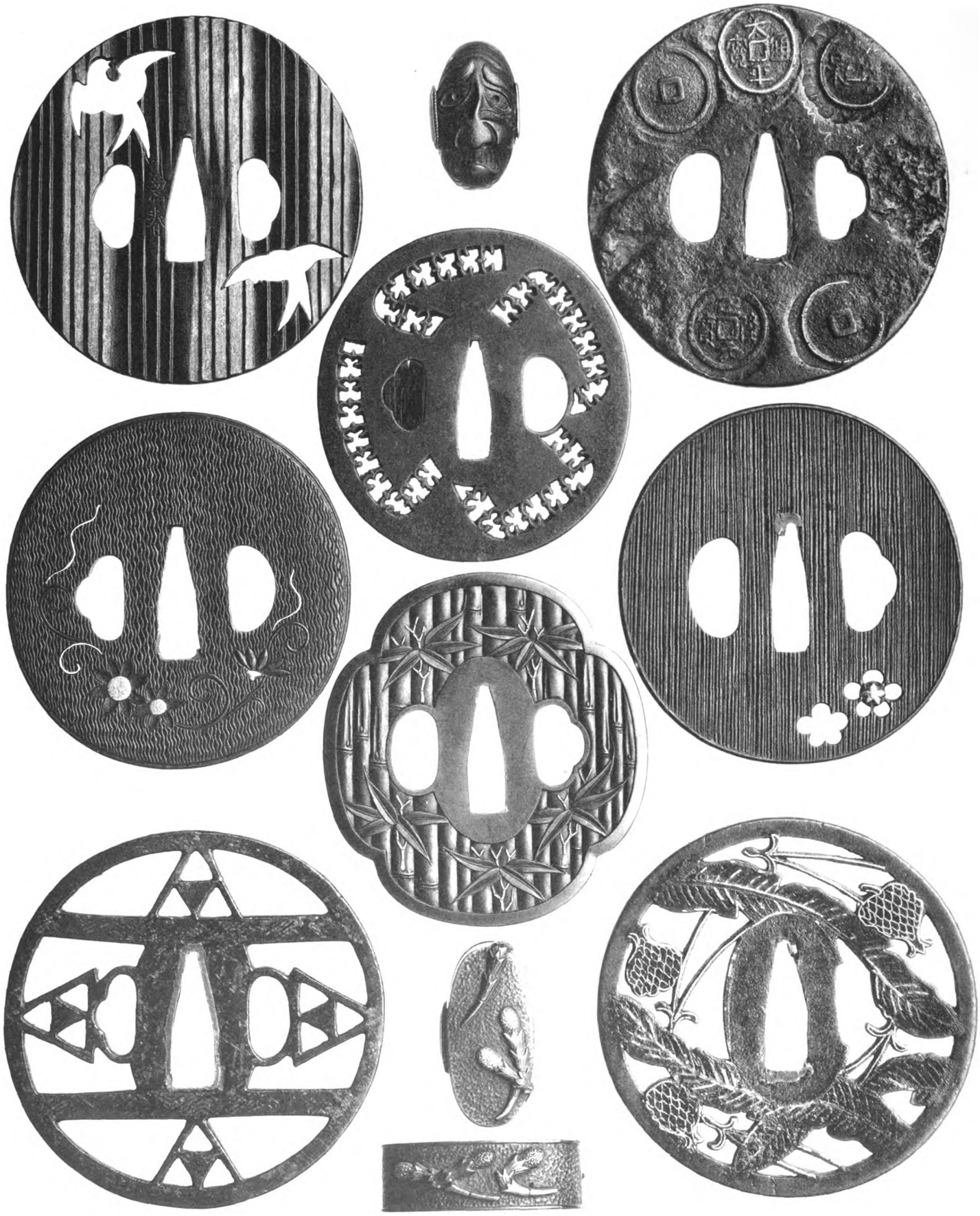

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1947.—*F.K.*, *shakudō*, *nanako*, to match above *kozuka*. Signed: Kondo Mitsuyasu. [PLATE LXIX.]

1948.—*Shibuichi*, circular with concentric *nanako*; two of the six poets. Signed: Nirakusai Makino (Harukane ?). *Ex Hawkshaw Colln.* XIX.

1949.—*K.*, *shakudō*, *nanako*, chased in relief with a dead branch upon which are perched two small birds, and inlaid with a twig of azalea in flower, gold and silver. Signed: Nakajima Haruhidé. [*Compare* 1833.] [PLATE LXIII.]

1950.—*Iron*, chased and inlaid with a warrior in a boat amongst reeds, spear in hand, two crows in flight and moon at back—apparently a skit upon the story of Tsao Tsao. Signed: Arikawa Shimbun. [PLATE LXXXI.]

1951.—*Iron*, *mokko*, inlaid with Kanzan and Jittoku, pine tree, bamboo, &c., in relief gilt. Signed: Arikawa Naomasa. Influence of Hikoné. [PLATE LXXXI.]

1952.—*K.*, *shakudō*, *nanako*, inlaid in high relief with Fujiyama, *shibuichi*, tipped with silver. Signed: Kanasugi Tomotsuné (after Kato Nagatsuné.) end XVIII.—early XIX. [PLATE XXIII.]

1953.—*Shakudō*, *nanako*, chased in relief with three *Hōwō* birds, two on one side, the other on the back, their feathers forming the rim, *iroyé* work of gold and silver.
school of Yanagawa Naomasa. [PLATE XVIII.]

1954.—*Iron*, inlaid in very high relief with a *karashishi* and peonies. late XVIII.

1955.—*Iron*, hexagonal with rounded angles, worm-eaten edge, inlaid with silver peony and *karashishi*, high relief *iroyé*. XIX.

1956.—*Iron*, *mokko*, with reduced rim, inlaid with a *karashishi* and peonies, *iroye*.
Aizu *Shiiré* in Yanagawa style, XIX.

1957.—*Niguromé*, inlaid with a *karashishi*, butterfly and peony. Yanagawa *Shiiré*.

1958.—*K.*, *iron*, inlaid in relief with a peony and a butterfly, *shibuichi* and gold. early XIX.

1959.—*K.*, *iron*, chased with Ashinaga carrying Tenaga on his back, *intaglio relievato*. Signed: Yanagawa.

1960.—*F.K.*, dark *shibuichi*, inlaid with sparrows and bamboo, part gilt.

1961.—*F.K.*, *shakudō*, *nanako*, chased in relief with peonies, the flowers gilt. XIX.

1962.—*F.K.*, *shakudō*, *hari ishimé*, chased with a peony on each piece, the flower gilt. XIX.

1963.—*F.K.*, *shibuichi*, inlaid with peonies, gold and silver, and a couple of pheasants, *iroyé* of copper and gold. XIX.

1964.—*F.K.*, *shakudō*, *ishimé*, each piece inlaid with a crane, silver with gilt bill and legs.

1965.—*F.K.*, dark *shibuichi*, *nanako*, inlaid with two gilt peonies on each piece, growing behind a rock.

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1966.—*F.K.*, *shakudō*, *ishimé*, chased and inlaid with cranes and bamboo, two on *K.*, three on *F.* XIX.

1967.—*F.K.*, *niguromé*, *nanako*, chased in relief with a peony on each piece. XIX.

1968.—*F.K.*, *shakudō*, *nanako*, *K.* inlaid with a *karashishi* holding a peony, and *F.* with a copper *shishi* and a white peony, part gilt.

1969.—*F.K.*, *shakudō*, *nanako*, *K.* inlaid in relief with a *karashishi*, *shibuichi*, holding a peony, and *F.* with two more, copper and gold, besides a silver peony.

1970.—*F.K.*, *shakudō*, *nanako*, chased with two *ebi* on *K.*, and three more on *F.*, *uchidashi* gilt.

1971.—*F.K.*, *shakudō*, *nanako*, each piece chased in relief with a gilt dragon, *uchidashi* work. XIX.

1972.—*F.K.*, *shakudō*, *nanako*, chased with a *karashishi*, gilt, on *K.*, and peonies, silver and gold, on *F.*, *uchidashi*.

1973.—*F.*, *niguromé*, inlaid in relief with the archer Tametomo at Kikaigashima. Signed: Naomasa. *Shiiremono*.

OMORI.

Here again the Yokoya style is represented; in fact, with Terumasa it superseded the Nara technique which the first Omori craftsman, Omori Shigemitsu, had learnt from his masters, Nara Miidera Ichirobei and Yasuchika. The fifth representative of the family, Teruhidé, adoptive son of Terumasa, further modified the style of his ancestors by a dash of Yanagawa technique, and finally evolved a style purely his own. He became famous for his undercut waves, the demand for which brought out endless imitations, unfortunately almost invariably signed with his name, even when made by chasers (still living at the present time) for a few shops with a specialty of gorgeous mountings for export. Another invention of Teruhidé is the gold *nashiji* inlay much in favour later with the Sano school and with Tanaka Toriusai.

1974.—*Shakudō*, two dragons modelled in full round, one ascending, the other descending, amongst waves. Signed: Omori Teruhidé. *Ex Hawkshaw Colln.* ? XIX.

1975.—*K.*, *shakudō*, chased with undercut waves and inlaid with five *chidori* in various metals and gold. Signed: Omori Teruhidé. [PLATE LXII.]

1976.—*K.*, *shakudō*, chased with Omori waves, not undercut, and inlaid with five *chidori*, gold.

1977.—*K.*, *shibuichi*, chased with soft slightly undercut waves, dotted with gold spray. Signed: Omori Teruhidé. [PLATE LXII.]

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1978.—*K.*, *shibuichi*, chased in soft slightly undercut waves, carried over the edges. Signed: Omori Teruhidé. [PLATE LXII.]

1979.—*K.*, *shibuichi*, same technique, but with small *fugu*, big red *ebi* and gilt *tai*. Signed: Omori Teruhidé.

1980.—*K.*, *shibuichi*, same technique, with gilt *tai*, red *tako* and small *fugu*.

1981.—*K.*, *shibuichi*, chased in waves, inlaid with an octopus, a red *tai* and a kind of *kasago*. Signed: Omori Teruhidé.

1982.—*K.*, *shibuichi*, same technique, but with octopus, red *tai* and *fugu*. Signed: Omori Teruhidé, with different *Kakihan*.

1983.—*K.*, *copper*, chased in Omori waves, inlaid in relief with the *ama* diver in the story of the Muge Hojiu (Kamatari) swimming away from a crocodile. Signed: Omori Teruhidé. [PLATE LXII.]

1984.—*K.*, *silver*, engraved in *katakiri* with a Deva King, fair work but signature of Omori Teruhidé rather doubtful. late XVIII.—early XIX.

1985.—*K.*, *copper*, chased with waves, dotted with silver spray. Signed: Teruhidé.

1986.—*Kōgai*, *shakudō*, *nanako*, inlaid in high relief with a wasp, copper, with gold and *shakudō* markings. Signed: Ihosai Omori Teruhidé.

1987.—*Kōgai*, *shakudō*, *nanako*, inlaid with a tiger lily, gold and copper. XIX.

1988.—*F.K.*, *shakudō*, *nanako*, chased in relief with a lily, the flower gold with *shakudō* dots. Signed: Omori Teruhidé. early XIX.

1989.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with a tiger lily on each piece, copper and gold. Signed: Omori Teruhidé. XIX. [PLATE LXII.]

1990.—*F.K.*, *shibuichi*, chased in relief with a waterfall on *K.*, and inlaid with bear and cub on *F.*, *iroyé* work. Signed: Omori Teruhidé. XVIII.-XIX.

1991.—*F.*, *Fuchi* only, *shakudō*, *nanako*, with a hollow rock in high relief containing three monkeys; bamboo, large and small, all over the rock. Signed: Omori Teruhidé. *Ex Hawkshaw Colln.* XIX.

1992.—*F.K.*, *shakudō*, *nanako*, *K.* chased and inlaid with a golden pheasant on a tree stump, and *F.* with a silver peony in high relief. Signed: Omori Teruhidé. *Ex Hawkshaw Colln.*

1993.—*F.K.*, pair, *shakudō*, concentric *nanako*, inlaid in high relief with an eagle on a rock beaten by waves; on the *Fuchi*, waves, rock and setting sun, gold. Signed: Omori Teruhidé. *Ex Hawkshaw Colln.*

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1994.—*F.K.*, *shibuichi*, chased in relief with waves, and sea hawk on a rock. Signed: Omori Teruhidé. XVIII.-XIX.

1995.—*F.K.*, *shakudō*, chased in waves, undercut and part gilt. Signed: Teruhidé. XVIII.-XIX.

1996.—*F.K.*, *shibuichi*, chased in relief with waves, the crests well undercut, dotted with gold spray. Signed: Omori Teruhidé. ? XIX. [PLATE LXII.]

1997.—*F.K.*, dark *shibuichi*, *nanako*, inlaid in relief with a warrior on horseback on *K.*, and with another kneeling on his bow by the side of the Minamoto camp on the seashore; unidentified episode; *iroyé* work. Signed: Omori Teruhidé.

1998.—*F.K.*, *shibuichi*, chased in high relief with undercut waves dotted with gold. Signed: Omori Teruhidé. XIX.

1999.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with an eagle on a tree on *F.*, and a monkey in a hollow rock, its young clinging to its back, on *F*; bamboo grass and *tsuta* gold. Signed: Omori Teruhidé.

2000.—*F.K.*, *shibuichi*, chased in relief with a sea hawk holding a fish in its claws on *K.*, and long waves dotted with gold on *F*. Signed: Teruhidé.

2001.—*F.K.*, *shakudō*, chased in waves and inlaid with a carp, gold, on each piece. Signed: Omori Teruhidé (doubtful).

2002.—*F.K.*, *shibuichi*, *nanako*, inlaid in high relief with groups of *sansho* seed pods, red, with gilt inside, and black seeds. Signed: Omori Teruhidé. XIX.

2003.—*F.K.*, *copper*, chased in waves and inlaid with silver dots of spray. Signed: Teruhidé (!). XIX.

2004.—*F.K.*, *copper*, chased in waves inlaid with big silver dots. Signed: Teruhidé (forgery). XIX.

2005.—*F.K.*, *shibuichi*, chased in undercut waves, dotted with gold. Signed: Omori Teruhidé.

2006.—*F.*, *shibuichi*, *ishimé*, inlaid in low relief with *karashishi* gilt and peonies. Signed: Omori Teruhidé, with *Kakihan*. *Shiiremono*.

2007.—*Copper*, *ishimé*, inlaid with a crescent moon and a plum tree in bloom, *shakudō* stream at back. Signed: Omori Masatoshi. XIX. [PLATE LXII.]

2008.—*F.K.*, *shakudō*, *nanako*, *K.* in the shape of a tiger with gold stripes; *F.*, *nanako*, chased in relief with tiger and bamboo, touched with gold. Signed: Hidenaga. [PLATE LXII.]

2009.—*F.K.*, *shakudō*, *nanako*, inlaid and chased in relief with a *karashishi* holding a peony in its mouth on *K.*, and a single peony on *F*. Signed: Hidetoki.

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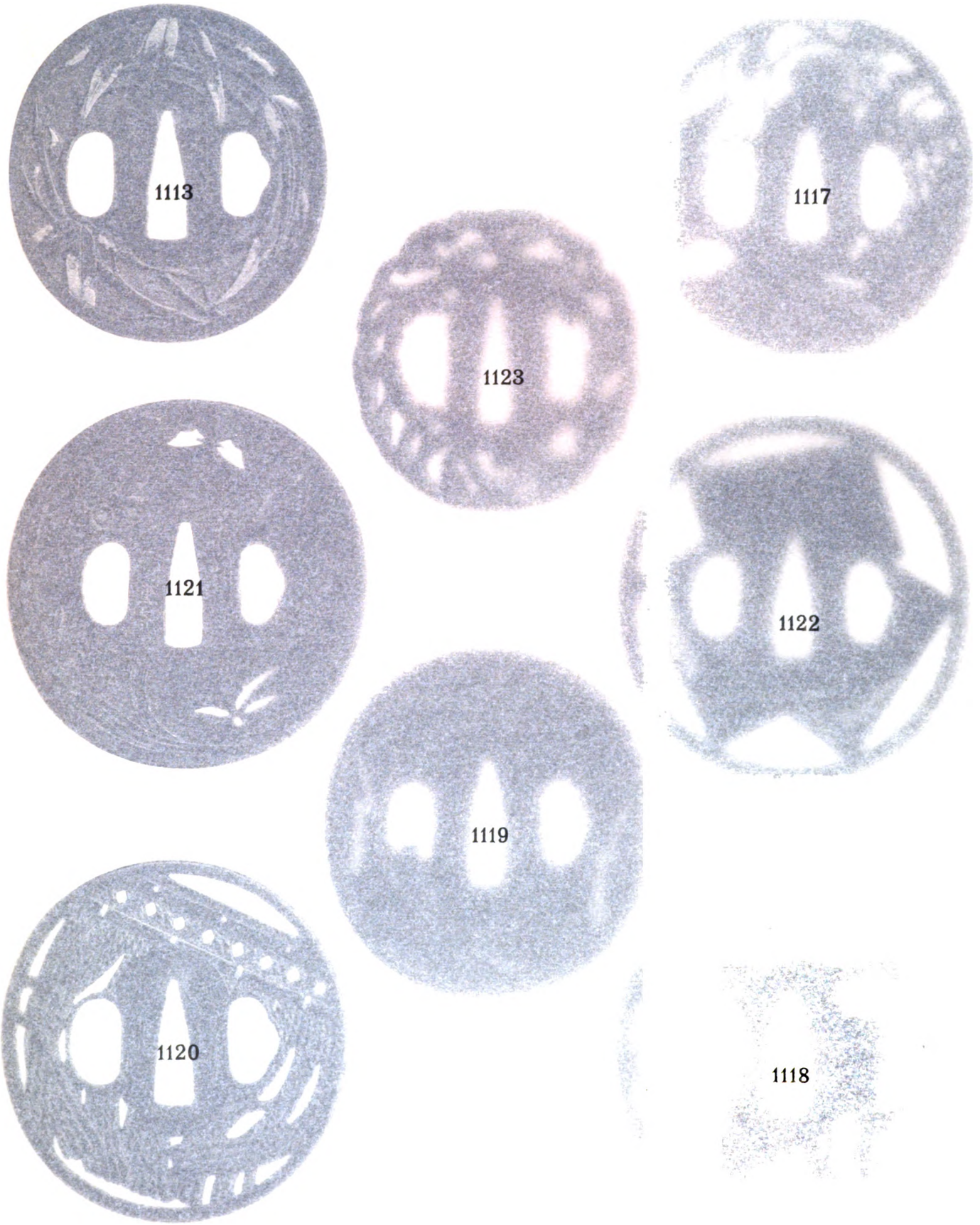

XLV. INABA.

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[illegible] hawk on a rock. Signed: Omori [illegible] XVIII.-XIX.

[illegible] Signed: Teruhidé. XVIII.-XIX.

[illegible] the crests well undercut, dotted with [illegible] ? XIX. [PLATE LXII.]

[illegible] a warrior on horseback on *K.*, [illegible] by the side of [illegible] on the seashore; unidenti- [illegible] Omori Te[illegible]

[illegible] waves dotted with gold. Signed: [illegible] XIX.

[illegible] on a tree on *F.*, and a monkey [illegible] its back [illegible] bamboo grass and *tsuta* gold. Signed:

[illegible] a fish in its claws on *K.*, [illegible] *F.* Signed: Ter[illegible]

[illegible] a carp, gold, on each [illegible]ce. Signed:

[illegible] groups of *sansho* seed pods, red, [illegible] Terui[illegible] XIX.

[illegible] inlaid with silver dots of spray. Signed: Teruhidé (?). XIX.

[illegible] *F.K.* [illegible] waves [illegible] big silver dots. Signed: Teruhidé (forgery). XIX.

[illegible], chased in [illegible] with gold. Signed: Omori Teruhidé.

[illegible] *ishiba* inlaid in [illegible] *karashishi* gilt and peonies. Signed: [illegible] with *ka*[illegible]

[illegible] *ishiba*, inlaid with a [illegible] and a plum tree in bloom, *shakudō* stream at back. Signed: Omori Masatoshi. XIX. [PLATE LXII.]

2008. *F.K.*, *shakudō*, *nanako*, *K.* in the sh[illegible] tiger with gold stripe, *F.*, *ranako*, chased [illegible] with tiger and bamboo, [illegible] Signed: Hidenaga. [PLATE LXII.]

2009. *F.K.*, *shakudō*, *nanako*, inlaid and chased in relief with a *karashishi* holding a peony in its mouth on *K.*, and a single peony on *F.* Signed: Hidetoshi.

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2010.—*F.K.*, dark *shibuichi*, both pieces chased in undercut waves. Signed: Omori Hidetoki (Terutoki), unusual *Kakihan*.

2011.—*Shibuichi*, deeply chased undercut waves amongst which are inlaid in high relief four fishes, *tai*, mackerel, &c. The waves are worked all over including the rim. Signed: Riurinsai Omori Hidetomo. *Ex Hawkshaw Colln.* late XVIII. or copy.

2012.—*Iron*, irregular outline, a plaited rope loosely coiled, the ends enclosed in golden ferrules, each attached by two strings to a ring from which leads a short string, also gilt *kōgai* hole plugged in *shibuichi*. Signed: Omori Hidetomo, with *Kakihan*.

Illustrated in Hawkshaw Catalogue. XIX.

2013.—*Shibuichi*, inlaid in relief, *K.* with wild geese in flight above a cottage, and *F.* with a salt burner's shelter, pails and yoke, pine tree, by the sea shore, scene from the No Matsukazé. Signed: Omori Hidemoto. [PLATE LXII.]

2014.—*F.K.*, dark *shibuichi*, inlaid with a *shakudō* carp on each piece, and *mō* grass, gilt, stream lines *katakiri*. Signed: Omori Hidetoshi (Teruhisa).

2015.—*K.*, *shakudō*, inlaid in high relief with a "cuckoo" in flight; the moon disk, *shibuichi*, partly hidden in clouds of gold *togidashi*. Signed: Omori Teruhisa (Hidetoshi). XIX.

2016.—*F.K.*, *shakudō*, inlaid with gold *togidashi*, leaving a black river in reserves on *Fuchi*, also inlaid with a fence and Kikyo; on *K.* a cuckoo in flight and moon disk amongst clouds. Signed: Ippiosai Teruhisa (Hidetoshi). [PLATE LXII.]

2017.—*F.K.*, *niguromé*, *K.* inlaid with a snarling tiger, gold with *shakudō* stripes; rock, stream and bamboo grass on *F.* Signed: Omori Hideuji.

2018.—*Shakudō*, *nanako*, chased and inlaid in relief with Yoritomo and six warriors hidden in the old tree; two pursuing enemies at back. Signed: Terumasa. [PLATE LXII.]

2019.—*K.*, *iron*, chased as a waterfall, and inlaid with a golden carp swimming against it. Signed: Omori Terumasa. late XVIII. [PLATE LXIII.]

2020.—*Copper*, centre chased in waves, in high relief, rimmed with a dragon in the round, *shibuichi*, on which is seated the Taishin O Fujin playing upon the single string harp. Signed: Chōsendo Terumitsu. [PLATE LXII.]

2021.—*Iron*, chased all over with waves, and inlaid with the attendants of Riujin carrying the bell of Tawara Toda, and the gem, *iroyé* work. Signed on gold plate: Omori Terumitsu.

[*Illustrated in "Legend" and* PLATE LXII.]

2022.—*F.K.*, *shibuichi*, chased in undercut waves, dotted with gold spots. Signed: Omori Terumitsu.

2023.—*F.K.*, *copper*, *ishimé*, chased in relief with *karashishi a la* Somin on *K.*, and two *karashishi* in flat relief *intaglio* on *F.* Signed, with seal and *Kakihan*: Terusada.

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2024.—*F.K.*, *shakudō*, each piece chased in high relief with two *karashishi* (*uchidashi*). Signed: Terutsugu (Hidetsugu).

2025.—*F.K.*, *sentoku*, chased in waves, undercut and dotted with silver. Signed: Omori Tokinobu.

2026.—*F.K.*, dark *shibuichi*, inlaid with pheasants under a cherry tree, *iroyé* work in relief, *shakudō*, copper and gold, Ishiguro style. Signed: Omori Tokinobu.

2027.—*F.K.*, *shakudō*, *nanako*, inlaid with the emblems of the Kamo no Keiba: *kammuri aoi* and *sudaré*. Signed: Arai Tokinari. [PLATE LXIX.]

2028.—*F.K.*, *shakudō*, *nanako*, *K.* inlaid with a gilt *ise ebi*; *F.* with a *shimenawa*, gold, with silver *gohei*. Signed: Kenkosai Kazutomo.

2029.—*F.K.*, *copper*, *nanako*, inlaid with a cock on each piece, *shakudō* with gold comb, together with a tiny chick and grasses. Signed: Tomochika. [PLATE LXIX.]

2030.—*F.K.*, *shakudō*, *nanako*, inlaid on *K.* with a sparrow on a head of rice, *iroyé* work; and a deer and maple leaves, gilt, on *F.* Signed: Tomochika. XIX.

2031.—*F.K.*, *iron*, *K.* chased in relief with an *Oni* running away; *F.* inlaid with two more, copper and *shakudō*. Signed: Shokan (Katsuzané) (Note: 感 not 咸 of Hara).

2032.—*F.K.*, *shibuichi*, *nanako*, inlaid in relief with an orchid on each piece, *shakudō*, with gold flowers. Signed: Nomoto Sadachika. late XVIII. [PLATE LXIX.]

2033.—*F.K.*, *silver*, chased all over with waves, in relief Omori style. Signed: Eimin.

2034.—*K.*, *shakudō*, the surface inlaid with gold, Nashiji effect, inlaid with two rats, one of which is gnawing a branch of willow covered with sweet cakes. XIX. [PLATE LXII.]

2034.—*F.K.* to match, *shakudō*, inlaid with an eagle in downward flight on *K.*, amongst gold clouds, *togidashi*; and a monkey with young hiding in a hollow rock on *F.*, same gold *togidashi* atmosphere. Signed: Terutake. [PLATE LXII.]

2035.—*F.K.*, dark *shibuichi*, chased in relief with the sage Shiiki with two tigers, details inlaid. Signed: Katsushigé (Shinozaki). end XVIII.

2036.—*F.K.*, *shakudō*, *K.* chased as a *karashishi*; *F.*, *nanako*, chased with peonies in relief. Signed: Shigeta Hidetoshi. [PLATE LXIX.]

2037.—*Iron*, thick, chased all round the edge and rim with *chidori* and waves in relief. Omori style.

2038.—*K.*, *shibuichi*, chased in Omori style with sharp undercut waves, dotted with gold spots, heavy piece, the chasing carried over the edges and butt.

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2039.—*K.*, *shibuichi*, chased with waves, the small crests of which are partly undercut, inlaid with a Kirin in relief, *shakudō* and gold.

2040.—*F.K.*, dark *shibuichi*, chased in waves, inlaid with sharp peg-like dots of spray projecting a millimetre high. XIX.

2041.—*F.K.*, dark *shibuichi*, inlaid in relief with a silver peony in bloom, and another gold, *iroyé* work. *Ex Huish Colln.* later Omori school.

2042.—*Shibuichi*, inlaid in very high relief with an eagle on an oak tree, the leaves of which are inlaid in flat gold, and in the hollow trunk of which hides a monkey. early XIX.

2043.—*F.K.*, *shakudō*, chased in waves and inlaid with a sea hawk perched on a rock. XIX.

2044.—*F.K.*, *shakudō*, similar hawk on a rock washed by sea waves but on *K.*, *ishimé* sky above flatter waves, and *chidori* inlaid, gold sunset. XIX.

2045.—*F.K.*, *shibuichi*, chased in undercut waves and inlaid with a copper *langouste*, a gold pipe fish and another. later Omori school.

IWAMOTO.

2046.—*Iron*, *mokko* shape, pierced with a bow and arrow, signed with *Kakihan*; inlaid subsequently with five doves, silver and *shakudō*, and signed: Iwamoto Konkwan. XIX.

2047.—*Shibuichi*, Narihira on horseback journeying along the shore of Lake Biwa. Signed: Hakuhotei Iwamoto Konkwan. *Ex Hawkshaw Colln.* XIX.

2048.—*Shibuichi*, a pair of *tsuba*, regular octagonal shape. The larger one inlaid with six fishes, in high relief in various metals, amongst which a ray, an octopus, sun fish, sea bream, etc., disporting themselves in angry waves. The smaller one of similar composition with different fishes. Both signed: Shunshodo Iwamoto Konkwan (1743-1801), but XIX. *Ex Hawkshaw Colln.*

2049.—*Shakudō* and copper, one side of the copper gilt, large openings for *kozuka* and *kōgai* in Higo style, the whole surface covered with waves in *kebori* amongst which are inlaid in relief five octopus, in *shakudō*, copper and copper gilt. Double *Tomoyé* design.
XVIII. [*One side illustrated in Hawkshaw Catalogue the other on* PLATE VIII.]

2050.—*Shakudō*, *nanako*, chased in relief with four crows in flight about a red owl inlaid on a dead branch. Signed: Iwamoto Konkwan. [PLATE LXI.]

2051.—*Shibuichi*, inlaid with two Manzai dancers; identical technique with unsigned piece, see *infra*, but signed: Iwamoto Konkwan (forgery). early XIX.

2052.—*K.*, *shibuichi*, chased in low relief as a stream, inlaid in relief with stumps and reeds, and with three ducks, silver; the back engraved in *katakiri* with the banks of the same stream, and figures on the towing path. Signed: Iwamoto Konkwan. XVIII. [PLATE LXIII.]

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2053.—*K.*, *shibuichi*, inlaid in very high relief with a monkey on a pine bough entwined with golden creeper, fine technique; on the back, a distorted reflection of the moon in the rippling water is inlaid in silver *hirazōgan*. Signed: Iwamoto Konkwan. Very fine technique.

late XVIII. (?) [PLATE X.]

2054.—*K.*, *shibuichi*, inlaid in high relief with Yoshiiyé at the gate of Nakozo, *iroyé* work in the style of Hagiya Katsuhira, but signed: Iwamoto Konkwan. mid. XIX.

2055.—*K.*, *shibuichi*, inlaid in relief with a *langouste*, gold, and *myriophyllum annularia*, *shakudō*. Signed: Iwamoto Konkwan. XIX.

2056.—*K.*, *iron*, with *shibuichi* back, surface imitating worn-out wood inlaid in relief with narcissus covered with straw. Signed: Iwamoto Konkwan. (!) XIX.

2057.—*F.K.*, *iron*, inlaid with a cock, *iroyé* work, and a hen, *shakudō* and gold. Signed: Iwamoto Konkwan. early XIX.

2058.—*F.K.*, *shakudō*, inlaid on each piece with a man on a raft of tree trunks, on a river on which float maple leaves; moon and wild geese also inlaid, *iroyé*. Signed: Iwamoto Konkwan.

2059.—*F.K.*, *shakudō*, *nanako*, inlaid in very high relief with a *langouste*, gilt, on each piece. Signed: Iwamoto Konkwan.

2060.—*F.K.*, *shibuichi*, same design as above but *shakudō* inlay. Signed: Iwamoto Konkwan (forgery).

2061.—*F.K.*, *sentoku*, inlaid in Yasuchika style with a tortoise, *shakudō* rubbed with gold, and *mō* grass, gold, on *K.*; a carp and grass on *F.* Signed: Konkwan.

2062.—*F.K.*, *shakudō*, chased in relief and inlaid, in various metals: Gama Sennin with two toads, *iroyé* work. Signed: Iwamoto Konkwan. [PLATE LXIX.]

2063.—*F.K.*, *iron*, inlaid with Fuji and the pine trees of Miho, *iroyé* work. Signed: Iwamoto Konkwan (forgery).

2064.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with a gilt *langouste* on each piece. Signed: Iwamoto Konkwan (forgery).

2065.—*Iron*, chased in the round with Shōki on horseback fording a stream, his horse lead by an *Oni*. Signed: Iwamoto Riokwan. XVIII.-XIX.

2066.—*F.K.*, *shakudō*, *nanako* inlaid in very high relief with a *langouste* on each piece, copper and gold. Signed: Iwamoto Riokwan (forgery).

2067.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with three fishes and reeds on *K.*, and five others on *F.*, *iroyé* work. Signed: Iwamoto Riokwan.

2068.—*F.K.*, *shibuichi*, chased in very low relief with the Sennin Tekkai on *K.* (details gold), and pine tree on *F.* Signed: Kwanji (Hirotsugu). [PLATE LXXX.]

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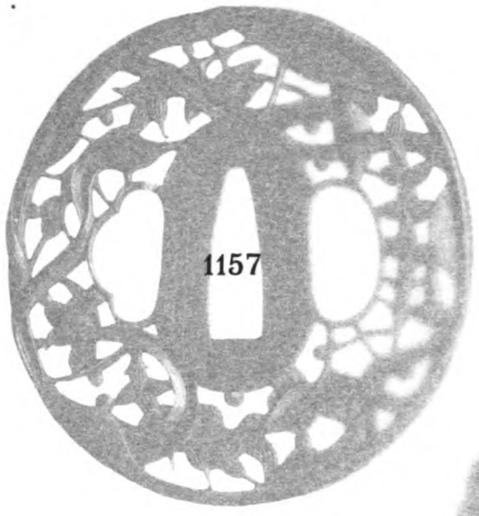

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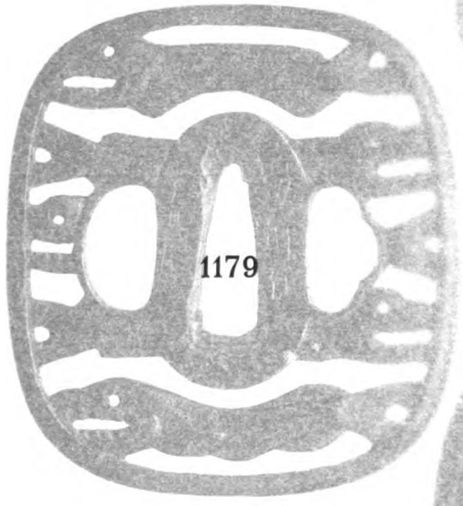

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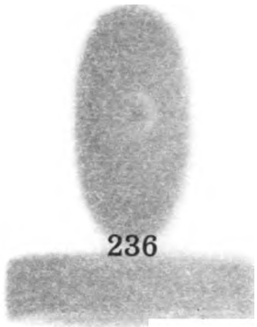

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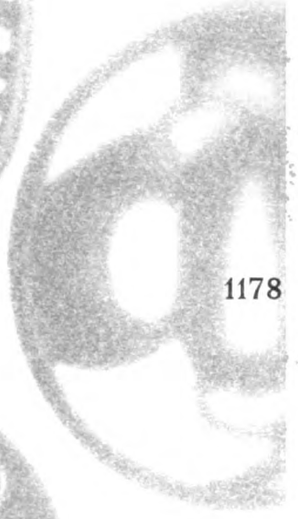

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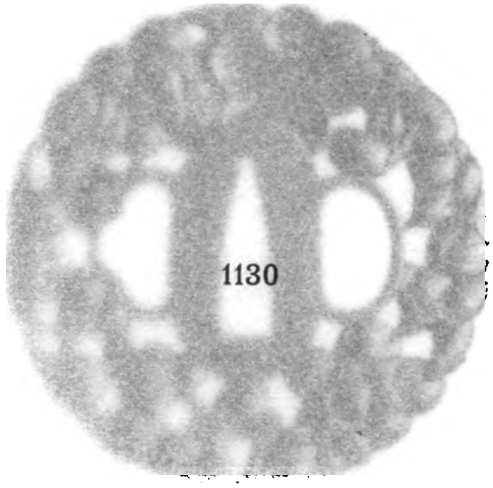

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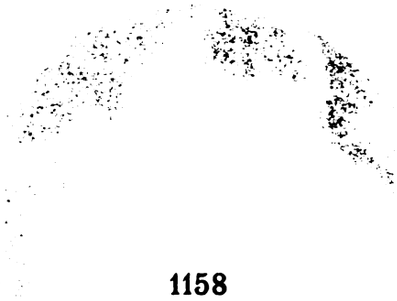

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XLVI. KINAI, HARUTA, AKAO.

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a pine bough entwined

moon in the rippling

[illegible]

[illegible] XVIII. (?) [PLATE X.]

[illegible] of Nobozo, [illegible] work

mid. XIX.

[illegible] *aventuria, shakudō*.

XIX.

[illegible] wood inlaid in relief with

(?) XIX.

[illegible] *shakudō* and gold. Signed:

early XIX.

[illegible] a raft of tree trunks, on a river

[illegible] Signed Iwamoto Kōtokwan.

[illegible] *hogusite*, gilt on each piece.

[illegible] Signed: Iwamoto Kōtokwan

[illegible] *shakudō* rubbed with gold,

[illegible] Signed: Kōtokwan.

[illegible] various metals: Gama Sennin with two

[PLATE LXIX.]

[illegible] of Mino, *meyō* work. Signed: Iwamoto

[illegible] *hogusite* on each piece. Signed:

[illegible] fording a stream, his horse lead

XVIII.-XIX.

[illegible] *shakudō*, [illegible] a *hogusite* on each piece, copper

[illegible] Signed: Iwamoto [illegible] forgery.

[illegible] and reeds on [illegible] and five

[illegible] Signed: Iwamoto Kōtokwan.

[illegible] *K. shakudō*, chased in very low relief [illegible] Tekkan on *K.* (details gold),

and [illegible] on *E.* Signed: [illegible] (Hirotsugu).

[PLATE LXXX.]

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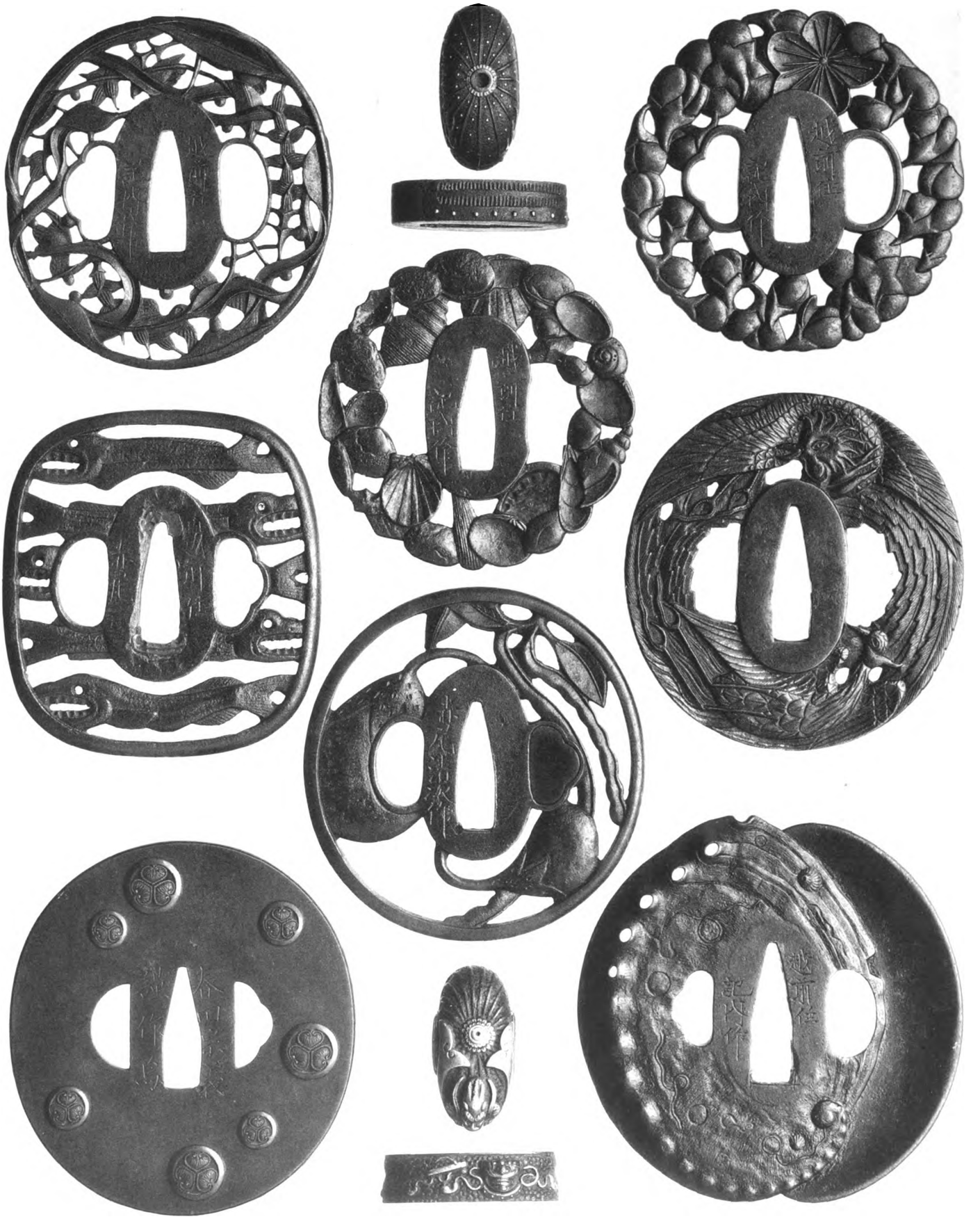

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2069.—*K.*, *copper*, *ishimé*, chased with a stream, inlaid with a toad in high relief, and bamboo, gold. Signed: Suzuki Kwanji (Hirotsugu).

2070.—*K.*, *shakudō*, *nanako*, chased and inlaid with two *karashishi* in high relief. Signed: Toshimasa.

2071.—*F.K.*, *shibuichi*, *K.* inlaid with Toyemmei, wine cup in hand; *F.* with child holding a wrapped-up Koto. Signed: Joriutei Kwanjiu.

2072.—*F.K.*, *sentoku*, inlaid in high relief in Nara style with Saigyo Hoshi watching a bird in flight over a pool of water, well-known story; *iroyé* work. Signed: Iwamoto Kwanri.
Ex Huish Colln. [PLATE LXIX.]

2073.—*F.K.*, *shakudō*, inlaid with the moon on *K.*, and a wild goose in flight over reeds on *F.*, *iroyé*. Signed: Kwanri. [PLATE LXIX.]

2074.—*F.K.*, *copper*, *nanako*, inlaid with a bird on a branch of plum tree on *K.*, and branch only on *F.* Signed: Shokakusai Iwamoto Konju.

2075.—*F.K.*, *shibuichi*, inlaid in high relief with a black eagle on *K.*, and with a monkey and a hare on *F.*, *iroyé* work. Signed: Suzuki Tomokane.

2076.—*F.K.*, *shakudō*, *nanako*, inlaid with a big red *langouste* on *K.*, and with a gilt *shimenawa* on *F.* Iwamoto style.

2077.—*K.*, *shibuichi*, narrow shape, inlaid in relief with an old man carrying a banner (*katakiri*). Signed: Iwamoto. XIX.

SANO.

2078.—*K.*, *shakudō*, *nanako*, with very minute grain, decorated with two *karashishi* in high relief *appliqué*, with gold spots. Signed: Sano Naoteru. early XIX. [PLATE LXVII.]

2079.—*F.K.*, *shakudō*, gold *togidashi* ground, inlaid in high relief with a silver crane on *K.*, and with two *minogamé*, gold and *shibuichi*, on *F.*, river in reserve and silver *hirazōgan*. Signed: Sano Naoyoshi. [PLATE LXVII.]

2080.—*K.*, *shakudō*, inlaid with a zigzag gold line of *rinzu*, *nanako* all over. XIX. [PLATE .]

2081.—*K.*, *shakudō*, inlaid with autumn grass over which *nanako* has been struck, and inlaid in relief with grasshopper on *K.*, cricket and praying mantis on *Fuchi*, gold. (Sano or Kikuoka).

2082.—*F.*, *shakudō*, *K.* modelled as a laughing face of Jurojin with *makimono* and gilt hood; *Fuchi* with *kakemono*, stick and plum twig. Style of Sano Naoyoshi.
Ex Hawkshaw Colln. XVIII.-XIX. [PLATE LXVII.]

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MORI.

2083.—*Shibuichi*, inlaid in high relief with the temple guardian in the rain, cuckoo and moon above, *torii* and pine tree at back, the rain gold *hirazōgan*. Signed: Mori Tokinobu. [PLATE LXXII.]

2084.—*K.*, *copper* face with *shakudō* back, chased in *intaglio relievato* with the front view of a *karashishi* with only one foreleg showing (Somin design), the eyes and spots inlaid *shakudō*. Signed: Tokinobu (Mori). [PLATE LXXII.]

2085.—*F.K.*, *shibuichi*, *ishimé*, chased in relief with Daruma clad in a red robe, returning from his grave to India with one shoe in hand; reed inlaid on *F.*, details gold. Signed: Mori Tokinobu. [PLATE LXXII.]

2086.—*Shakudō*, *nanako*, inlaid in relief with a tethered hawk and two sparrows in flight, *iroyé*. Signed: Mori Tokiyoshi. [PLATE LXXII.]

2087.—*K.*, *copper*, *hari ishimé*, inlaid with a stork on a dead tree in relief, silver, *shakudō*, gold. Signed: Mori Tokiyoshi. XIX. [PLATE LXXII.]

2088.—*K.*, *shakudō*, *nanako*, inlaid in high relief *iroyé* work with the big drum, curtain and red maple of a Daikagura dance. Signed: Mori Tokiyoshi. [PLATE LXXII.]

2089.—*K.*, *shibuichi*, inlaid in very high relief with a branch of tree peony in bloom, and a tiny butterfly, silver, *shakudō* and gold; *shakudō* back. late XVIII.—early XIX.

ISHIGURO.

Founded by Masatsuné (1760-1828) this school has a personal style in birds and personages, more natural than the Gotō, less garish than much of the Yanagawa, and a perfection of technique which makes of its best productions matchless pieces of *ciselure*. It continued working until the Haitorei and probably a little later. The second Masatsuné and Koreyoshi were masters in the art of chasing and affected bird subjects.

2090.—*F.*, dark *shibuichi*, inlaid in relief with a bird on each piece and autumn flowers, *iroyé* work. Signed: Ishiguro Masatsuné (*Kakihan* of the first).

2091.—*Shakudō*, chased in relief with a hawk on a pine tree, slight gold inlay. [PLATE LXIV.]

2092.—*K.*, *shakudō*, *nanako*, chased, inlaid in relief with the Yatsuhashi, iris and part of the bridge gold, and two swallows in flight; sides and back gold. *Kōgai* to match. Signed: Ishiguro Moritsuné (Masatsuné II.). [PLATE LXV.]

2093.—*K.*, *shakudō*, *nanako*, inlaid in high relief with two *isé ebi* and *annularia* water weeds, gold. Signed: Ishiguro Masatsuné (II.). [PLATE LXIV.]

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2094.—*K.*, *shibuichi*, chased in *intaglio relievato* with one of the Ni Ō, eyes and hair string gold. Signed: Ishiguro Tominsai Masatsuné (III.).

2095.—*Shibuichi*, chased and inlaid in relief with a landscape near Miidera, and an old pine tree. Signed: Ishiguro Masatsuné (II.). [PLATE LXIV.]

2096.—*F.K.*, *iron*, inlaid in relief with a *cicada* and gourd creeper, the surface being modelled to imitate a tree trunk, *iroyé* work. Signed: Tominsai Ishiguro Masatsuné, dated Keiō II. 1866.

2097.—*F.K.*, *shakudō*, Y *ishimé*, inlaid in high relief with a golden pheasant on a maple branch on *K.*, and wild geese in flight over *patrinia* on *Fuchi*. Signed: Ishiguro Masatsuné.

2098.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with a hawk on *K.*, *shibuichi*, *iroyé* work; the *Fuchi* inlaid in low relief with Fujiyama, silver, above gold *pointillé* clouds. Signed: Ishi, Masatsuné, seal (gold). [PLATE LXIV.]

2099.—*F.K.*, *shibuichi*, inlaid in relief with *sansho* seeds on *K.*, and the *iwashi* charm on *Fuchi*. Signed: Ishiguro Masatsuné (II.). [PLATE LXV.]

2100.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with a silver crane in flight on each piece, above gilt bamboo. Signed: Ishiguro Masamori. [PLATE LXIV.]

2101.—*F.K.*, *copper*, *nanako*, inlaid in high relief with a couple of pheasants and chrysanthemum on *K.*, and with a wild goose in flight above wind-swept *suzuki* grass on *F.*, *iroyé* work. Signed: Ishiguro Masamori.

2102.—*F.K.*, *shakudō*, *nanako*, chased and inlaid in relief with the Yatsuhashi and swallows. Signed: Ishiguro Masamori. [PLATE LXV.]

2103.—*F.K.*, *shakudō*, *ishimé*, inlaid in relief with the *shochiku bai*, gold and silver, and with a *sakazuki*, *shibuichi* and *shakudō*, inlaid with *Jiu* in gold. Signed: Ishiguro Masatsuné. [PLATE LXV.]

2104.—*Iron*, inlaid in high relief with an old Chinese and three boys in flight before a huge crane swooping down. Signed: Ishiguro Koretsuné. [PLATE LXIV.]

2105.—*F.K.*, pair, *shakudō*, *nanako*, inlaid in relief with quails amongst lespedeza and asters, *iroyé* work. Signed: Ishiguro Koreyoshi. [PLATE LXV.]

2106.—*F.K.*, *shibuichi*, each piece chased with a hawk in very high relief on a pine tree, details inlaid gold. Signed: Ishiguro Koreyoshi. [PLATE LXIV.]

2107.—*Iron*, inlaid with three wild geese and reeds, *shakudō* and gold. Signed: Ishiguro Masachika.

2108.—*K.*, *shakudō*, *nanako*, inlaid in high relief gold, with an *isé ebi* and *annularia* water weed (*mō*). Signed: Seiriusai Masaharu. [PLATE LXIV.]

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2109.—*Shakudō*, inlaid in relief with the Sennin Tekkai blowing his soul into the clouds. Signed: Ishiguro Masaharu, dated Meiji third year 10th month. 1870.

2110.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with cock and chick on *K.*, hedge with door and lespedeza on *F.* Signed: Ishiguro Masahidé (*teru*).

2111.—*F.K.*, *shakudō*, chased in relief with a dragon and waves on each piece, details gold. Signed: Masahidé. XIX.

2112.—*K.*, *shibuichi*, inlaid in relief with a wood cutter seated on a faggot, minutely chased and inlaid *iroyé*; at back, cuckoo and moon crescent, *hirazōgan*. Signed: Kakujusai, with seal (Ishiguro Masahiro). beginning XIX. [PLATE LXIV.]

2113.—*Shibuichi*, with gilt edge, chased in low relief and *intaglio relievato* with Shōki resting on a silver *ken*, an *Oni* groping through *kozuka* hole, pine tree at back. Signed: Ishiguro Jugakusai, seal Masayoshi. XIX. [PLATE LXV.]

2114.—*Copper*, inlaid in very high relief with an eagle, *shibuichi*, swooping over some *chidori* (one and two) above *katakiri* waves, *shibuichi* rim. Signed: Ishiguro Masayoshi. [PLATE LXIV.]

2115.—*K.*, *copper*, chased in *intaglio relievato* with Kinko Sennin on his carp, the face inlaid in relief, details gold. Signed: Ishiguro Masayoshi. [PLATE LXIV.]

2116.—*K.*, *copper*, *nanako*, inlaid with two pigeons, one of which is perched on the handle of a mattock (gold blade), *iroyé* work. Signed on *shakudō* back: Ishiguro Masayoshi. [PLATE LXV.]

2117.—*K.*, *copper*, inlaid in high relief with a man in a covered boat, filling a bucket with water; moon above in silver amongst small clouds. Dated Kayei I. Utsuki (1848; 4th month). Signed: Ishiguro Masayoshi. (Cf. Hokusai's design and number 1888).

2118.—*K.*, dark *shibuichi*, inlaid with three sails and a pine tree. Signed: Jukakusai, seal Masayoshi. [PLATE LXIV.]

2119.—*K.*, *shibuichi*, inlaid in high relief with a snarling wolf, silver, amongst *suzuki* grass, gold, under a crescent moon partly hidden by clouds. Signed: Ishiguro Masayoshi. [PLATE LXIV.]

2120.—*K.*, *silver*, with gilt butt, inlaid in relief with a praying mantis and *suzuki* grass (gold) in the style of Ishiguro Masayoshi.

2121.—*K.*, *niguromé*, *nanako*, with crane on nest and other in flight, silvered. Signed: Ishiguro Masayoshi, *Shiiré*.

2122.—*F.K.*, pair, *shibuichi*, inlaid in high relief with fishes and bamboo on both pieces; one, *K.*, with flat fish and hells. Signed: Ishiguro Masayoshi. [PLATE LXV.]

2123.—*F.K.*, *silver*, engraved in *kebori-katakiri* with three of the sages of the bamboo grove. Signed: Ishiguro Masayoshi. [PLATE LXV.]

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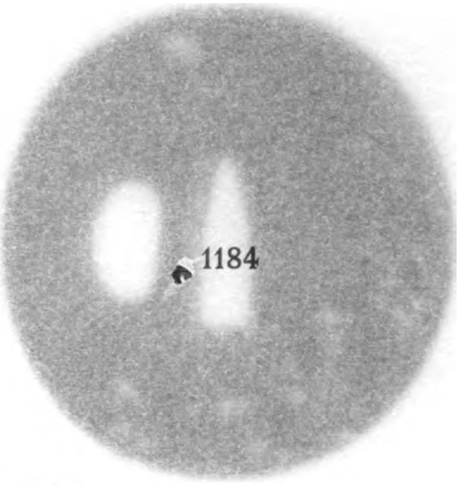

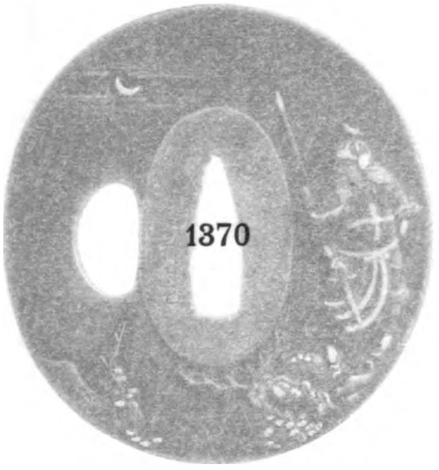

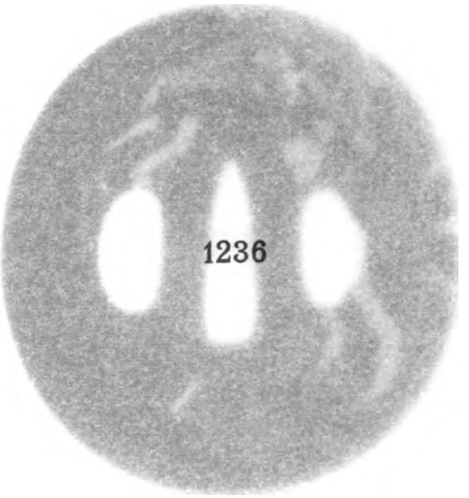

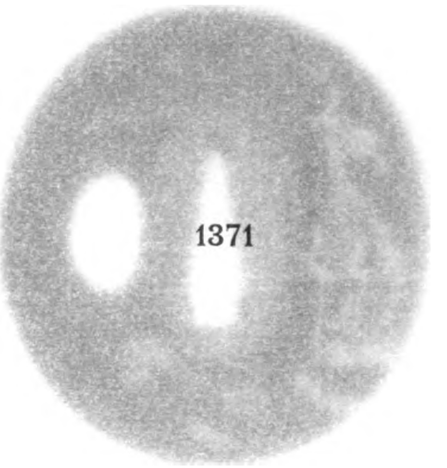

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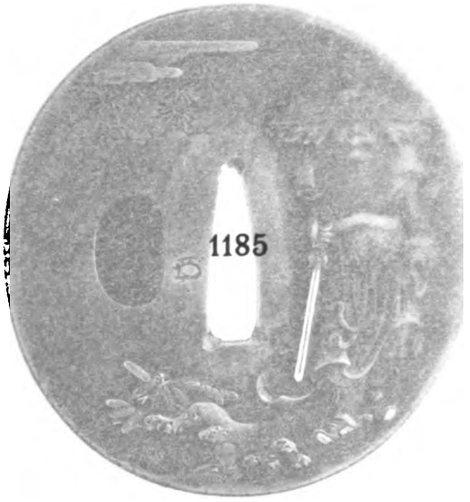

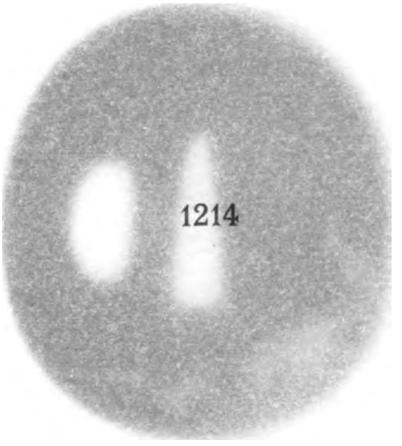

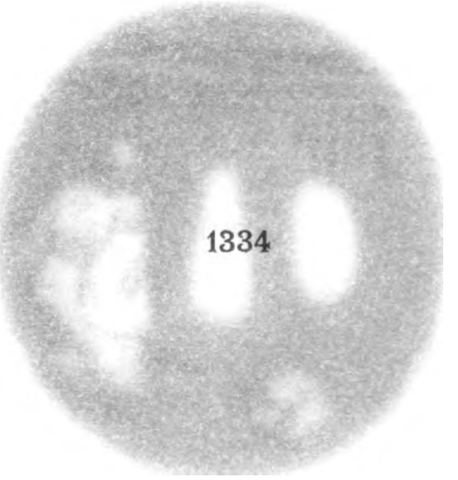

XLVII. NARA.

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[illegible] blowing his soul into the clouds. [illegible] 1870.

[illegible] cock and chick on K., hedge with door [illegible]

[illegible] on each piece, details gold. [illegible] XIX.

[illegible] a faggot, minutely chased [illegible] Kakujusai, with seal [illegible] XIX. [PLATE LXIV.]

[illegible] with Shōki resting [illegible] Signed: Ishiguro Jugakusai. [illegible] XIX. [PLATE LXV.]

[illegible] over some *chaderi* [illegible] Masayoshi. [PLATE LXIV.]

[illegible] carp, the face inlaid [illegible] [PLATE LXIV.]

[illegible] on the handle [illegible] Masayoshi. [PLATE LXV.]

[illegible] boat, filling a bucket with [illegible] I. Utsuki (1848; 4th month). [illegible]

[illegible] and a pine tree. Signed: Jukakusai, [illegible] [PLATE LXIV.]

2119. *K.* [illegible] silver, amongst *suzuki* grass, [illegible] Masayoshi. [PLATE LXIV.]

2120. *K.* [illegible] mantis and *suzuki* grass [illegible] in the style of Ishiguro Masayoshi.

2121. *K.* *nigoromé*, *nezuke*, with crane on [illegible] silvered. Signed: Ishiguro Masayoshi, Saku.

2122. *F.K.*, pair, *shakudō*, inlaid in [illegible] and bamboo on both [illegible]es; one, *K.* with flat fish and [illegible]. Signed: Ishiguro Masayoshi. [PLATE LXV.]

2123.—*F.K.*, [illegible], engraved in [illegible] *shakudō* with [illegible] of the sages of the bamboo grove. Signed: Ishiguro Masayoshi. [PLATE LXV.]

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2124.—*F.K.*, *shakudō*, *ishimé*, inlaid in relief with herbs of autumn, *iroyé* work. Signed: Ishiguro Masayoshi. [PLATE LXV.]

2125.—*Shakudō*, *nanako*, chased in relief with a pine tree over a breaking wave, on a rock covered with gold creepers stands a hawk, in high relief *shibuichi*. Signed: Gangaku Masayuki. [PLATE X.]

2126.—*Shibuichi*, silvered, chased as a pair of horse bits in the round. Signed: Takaaki with *Kakihan*. XIX. [PLATE LXV.]

2127.—*Copper*, *ishimé*, engraved in *katakiri* with a stream, and inlaid with two *kirigirisu* in relief. Signed: Ishiguro Niuboku. [PLATE LXV.]

2128.—*K.*, *shakudō*, *nanako*, inlaid in relief with a carp, *shibuichi*, and *mō* grass, gold. Signed: Ishiguro Yoshikatsu (pupil of Masayoshi).

2129.—*F.K.*, *shibuichi*, inlaid with mandarin ducks and reeds on both pieces, *iroyé* work in relief. Signed: Ishiguro Masayoshi.

2130.—*F.K.*, *shibuichi*, inlaid in high relief with mandarin ducks, one and two on *K.* and *F.* respectively, amongst reeds, *iroyé*, part gilt. Signed: Ishiguro Masayoshi.

2131.—*F.K.*, dark *shibuichi*, chased in relief with wild geese, one in flight on *K.*, and two swimming on *F.* Signed: Ishiguro Masayoshi.

2132.—*F.K.*, pair, *iron*, chased with an oak tree, the leaves inlaid *shibuichi*; hawk inlaid in high relief on *K.*, red sparrow in flight on *F.* Signed: Jiugioku Yoshitaka. [PLATE LXV.]

2133.—*Shibuichi*, inlaid with a gold sun setting behind clouds in low relief, and inlaid in high relief with a crane in flight, silver and gold. Signed: Sakai Yoshitsugu. [PLATE LXXIII.]

2134.—*Iron*, conventional outline; chased in relief with a dragon over a lozenge and a cross overlapping a general *mokko* shape. Signed: Shoyosai Joyei (Yoshihidé) Kanrinshi.

2135.—*F.K.*, *shibuichi*, inlaid with a pine tree (*shakudō*) covered with snow; hawk on branch on *K.* Signed: Chūgo Mitsuiyé. Another *F.K.*, pair with above, *shibuichi*, inlaid in relief with a pine tree, *shakudō* and *shibuichi*, the snow on leaves inlaid silver. Signed: Chūgo Mitsuiyé. [PLATE LXXX.]

2136.—*F.K.*, *shakudō*, *nanako*, inlaid with a hawk on a pine bough, and a *Hōwō* bird in flight, *shibuichi*. Signed: Ogawa Tomomasa. [PLATE LXIX.]

2137.—*F.K.*, *shibuichi*, inlaid in very high relief on *K.* with a hawk carrying away a rabbit, the feathers dotted with gold, and two startled monkeys on *F.* Signed: Shigemitsu. [PLATE LXXX.]

2138.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with pheasants and lespedeza. Signed: Hakugiokudo Nagayuki (probably pupil of Naoyuki, but style of Ishiguro Masatsuné II.). [PLATE LXV.]

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2139.—*K.*, *shibuichi* and copper, "rubbed" with *shakudō*, engraved with lespedeza; inlaid with a crescent moon and two *kirigirisu* in relief. Signed: Haruaki. XIX.

2140.—*K.*, *shibuichi*, chased in high relief with a snarling wolf and *suzuki* grass. Signed: Haruaki. XIX.

2141.—*K.*, *shakudō*, inlaid in relief with a dragon-fly, gold, and a clump of *Kohoné* (Nuphar Japonicum), *shibuichi* and gold. Signed: Ichijiuken Hideaki (this is Ichijiuken Takao Kato, Tokwa Sanjin). [PLATE LXIV.]

2142.—*K.*, *iron*, with gold mouthpiece and butt, chased to indicate clouds, inlaid with a large moon crescent, silver, and a wild goose in flight, *shibuichi*, both in high relief. Signed: Ishiguro Hideaki.

2143.—*K.*, *shakudō*, matt surface, inlaid with a butterfly and with asters and long grass near the butt, covered with silver dew drops, *iroyé* work; the back *katakiri* continuation of the long grass, with a dragon-fly, the wings and tail gold *hirazōgan*. Signed: Tokao Hideaki. [PLATE LXIV.]

2144.—*K.*, *sentoku*, inlaid in relief with a stem of *suzuki* grass, laden with snow; at the back, engraved on *shibuichi*, a similar reed, on which sings a red sparrow, *hirazōgan*. Signed: Tokao Hideaki. [PLATE LXV.]

2145.—*Copper*, square with rounded corners, *ishimé* surface, chased in high relief with a seated Buddha; lotus fruit inlaid at back. Signed: Hideaki. XIX. [PLATE LXXVIII.]

2146.—*K.*, *copper*, inlaid with a black spider in relief, its web gold. Signed: Hideaki (poor, early attempt).

2147.—*F.K.*, *sentoku*, shallow piece, inlaid in high relief with Chohi and Komei, stream on *F.*, *iroyé* work. Signed: Kato Hideaki, after the design of Shūbun. [PLATE LXIX.]

2148.—*F.K.*, dark *shibuichi*, chased in high relief with Shōki on *K.* in the clouds; below, on *F.*, a small red *Oni* hides with another in a pine tree. Signed: Kato Hideaki. [PLATE LXIV.]

2149.—*F.K.*, *shibuichi*, *K.* inlaid in relief with a sea hawk in the clouds, holding in its talons a small fish; *F.* pine trees in relief. Signed: Hideaki. [PLATE LXV.]

2150.—*K.*, *shakudō*, minute *nanako*, chased with two monkeys in a rocky cave; the rocks covered with small golden bamboo, an eagle, inlaid in high relief *shibuichi*, pouncing downwards upon them. Signed: Ichiriusai Hidetoshi (Teruhisa). *Ex Huish Colln.*

2151.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with a gilt lobster on each piece. Signed: Yoshiaki (Yoshi=Bi). [PLATE LXV.]

2152.—*Niguromé*, *ishimé*, inlaid and engraved with a bow, an arrow and two *myoga*. Signed: Ishiguro Masaaki (II.).

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2153.—*F.K.*, dark *shibuichi*, inlaid in relief with a hawk on *K.*, and a white crane in flight amongst reeds on *F.* Signed: Ishiguro Masaaki.

2154.—*K.*, *iron* and *shibuichi mi-parti*, and inlaid with Watanabé no Tsuna sword in hand in the storm (after the witch stole back her arm), clouds and lightning on *kōgai*, *iroyé* work. Signed: Mitsuaki.

2155.—*Sentoku*, inlaid in relief with cranes, one in flight, two in a swamp. XIX.

2156.—*Shakudō*, *nanako*, with gilt rim, inlaid in relief with a cock, hen and three chicks, *iroyé* work. XIX.

2157.—*K.*, *silver*, chased in relief on the face and engraved on the back with herbs of autumn and begonia, on which creep a grasshopper and a snail. *Wari kōgai* to match, Asagao design. mid. XIX.

2158.—*K.*, *iron*, inlaid in relief with a pheasant on a branch of plum tree. XIX.

2159.—*K.* (plate only), *shakudō*, *ishimé*, inlaid and chased in relief with a hawk pouncing upon the head of a flying crane. XIX.

2160.—*K.*, *shakudō*, *nanako*, chased in relief with a large bough of pine, on which two storks are perched (silver), details gold. On the back (*shibuichi*), three swimming tortoises are engraved in *kebori*. Design emblematic of longevity, made for a present. Signed: Oki (*i.e.* Minayama Ōki). [PLATE LXIV.]

2161.—*K.*, *silver*, imitating the handle of a *ken*, chased in godroons with *vajra* end, central cartouche with Fudo in high relief. late XVIII.

2162.—*K.*, dark *shibuichi* with *shakudō* back, *ishimé*, inlaid with a carp in relief *shakudō* and water weed gold.

2163.—*K.*, *shakudō*, *nanako*, inlaid with a hawk on a plum tree, and two red sparrows; *shibuichi* back. XIX.

2164.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with a hawk (*shibuichi*) on a plum tree in bloom.

2165.—*F.K.*, dark *shibuichi*, *ishimé*, inlaid with a hawk on an oak tree.

2166.—*F.K.*, *shibuichi*, inlaid in relief with a dove on a plum tree, and a golden pheasant near a peony, *iroyé*. XIX.

2167.—*K.*, *shakudō*, inlaid in relief with a hawk above a pine tree on *K.*, and another perched on a branch on *Fuchi*. Signed: Ishiguro, *Kakihan* not identified.

2168.—*F.K.*, *shakudō*, *ishimé*, inlaid with a *shibuichi* carp and gilt *mō* grass on each piece, copper tortoise on *Fuchi*.

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2169.—*F.K.*, *shibuichi*, chased and inlaid in relief with mandarin ducks and pheasants under reeds and cherry tree respectively.

2170.—*F.K.*, *shibuichi*, inlaid with a gilt quail and asters on *K.*, and with a stag, also gilt, on *F.* amongst lespedeza.

2171.—*F.K.*, *shibuichi*, inlaid in relief with a sparrow on a tree branch, chrysanthemum, *suzuki* grass, and quails amongst lespedeza.

2172.—*F.K.*, *shibuichi*, chased in high relief with a hawk perched on an oak tree, red sparrow in flight below. XIX.

SHUMMEI (HARUAKI) HOGEN.

A pupil of Yanagawa Naoharu, whose work reflects the style of the Gotō, brought to a less formal and stiff technique. He was one of the best chasers of the Nineteenth Century. On Number 2180 will be found his autobiography. He died in 1859 and his productions are numerous, his style easily recognized, his subjects are chiefly popular Japanese stories, often with engraved poems or jocular inscriptions.

2174.—*Copper*, inlaid in Kaga style with a *shippo* pattern of *shakudō* and silver, small round landscape, *shakudō*, on one side, Daikoku on rice bales on other, brass rim. Signed: Shummei Hogen. [PLATE LXVI.]

2175.—*Shakudō*, *mokko*, *ishimé*, with three swallows in relief and rain lines *kebori*, *yasurimé* edge gilt. Signed: Shummei Hogen. [PLATE LXVI.]

2176.—*K.*, *shibuichi*, chased in low relief with Fujiyama, and pine trees, cloud and details gold. Signed: Jiu man Ō Shummei Hogen. [PLATE LXVI.]

2177.—*K.*, *shibuichi*, almost same design and treatment as above, dated Kokkwa I. Konoe tatsu Kiraragi (1844). Signed: Jiu man Ō Shummei Hogen. [PLATE LXVI.]

2178.—*K.*, *shakudō*, with *shibuichi* back, Fuji in low relief, with silver summit, two cranes in flight, and pine trees (same technique as above). Signed: Shummei (Haruaki). [PLATE LXVI.]

2179.—*K.*, *shibuichi*, chased in *intaglio relievato* with Jurojin in the clouds reading a *makimono*, the other end of which is attached, banner-like, to the top of his staff; *iroyé* work. Signed: Shummei Hogen. [PLATE LXVI.]

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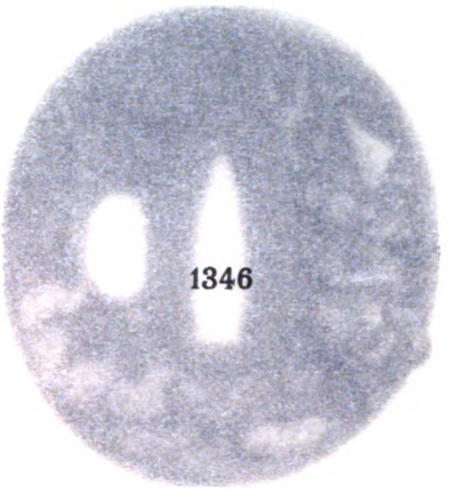

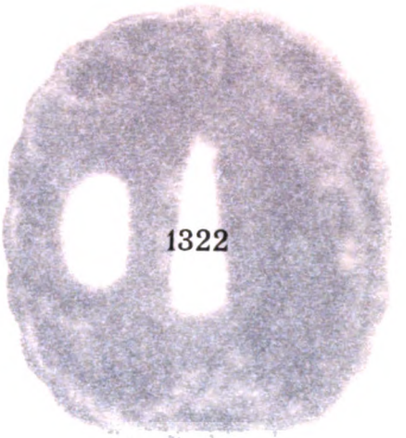

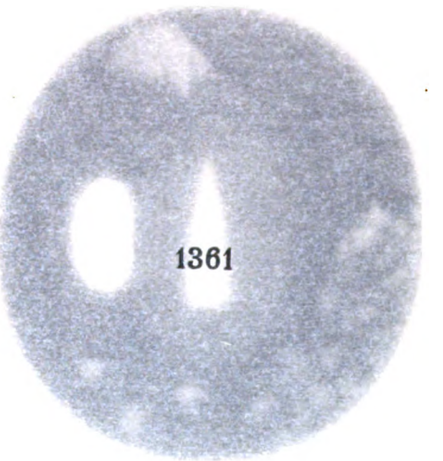

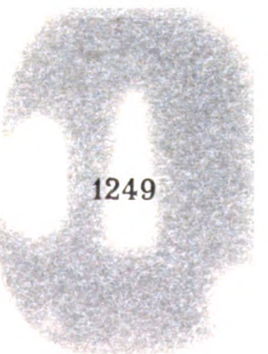

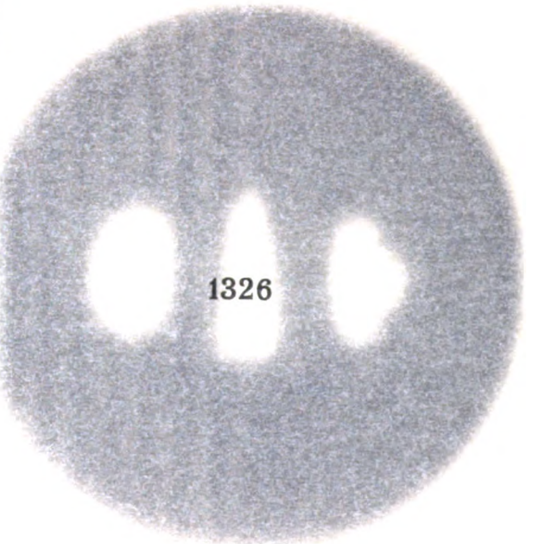

XLVIII. NARA.

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[illegible] ducks and pheasants under

[illegible] *K.*, and with a stag, also gilt,

[illegible] branch, chrysanthemum,

[illegible] on an oak tree, red sparrow

xix.

[illegible] HARUAKI HOGEN.

[illegible] the Goto, brought to a less [illegible] Century. On Number [illegible] are numerous, his style [illegible] with engraved [illegible] or

[illegible] with a [illegible] of *shakudō* and silver, small round [illegible] on other, brass rim. Signed: Shummei Hogen.

[PLATE LXVI.]

2175. [illegible] in relief and rain lines *kebori*, *yasurimé* edge [illegible] Hogen. [PLATE LXVI.]

[illegible] *K.*, *shibuichi*, [illegible] with [illegible] and pine trees, cloud and details [illegible] Jiu man Ō Shummei Hogen. [PLATE LXVI.]

2177. – *K.*, *shibuichi*, [illegible] same design and [illegible] as above dated Kokkwa I. Konoe tatsu [illegible] (1844). Signed: Jiu man Ō Shummei Hogen. [PLATE LXVI.]

2178. *K.*, [illegible], with *shibuichi* back, [illegible] roof with silver summit, two cranes in flight, and pine trees (same technique as above). Signed: [illegible]mei (Haruaki). [PLATE LXVI.]

2179. *K.*, *shibuichi*, closed in *intagliato* [illegible] in the clouds reading a *makimono*, the other end of which is attached, banner-like, to the top of his staff: *iroyé* work. Signed: Shummei Hogen [PLATE LXVI.]

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2180.—*K.*, *shakudō*, *nanako*, chased in high relief with a small Jurojin, with gigantic eyebrows, riding on a crane, holding a branch of plum, and a *minogamé*; *iroyé* work. The back, *shibuichi* with gold corner, inscribed:

"In the dog year of Kyowa I began to work and signed *Shunnin*, in Bunkwa I took the name Shummei, in Bunsei I was given the title Hokyo, and later raised to Hogen. Afterwards I travelled like a cloud, sometimes to sing at Matsushima in the snow, at other times I rested in Nagasaki to admire the moon, and my name is (was) not always the same. Now it is Tempo, the ox year, on the banks of the Sumida River."

And signed: Jippo Ō Shummei Hogen. *Ex Huish Colln.* [PLATE LXVI.]

2181.—*K.*, *shibuichi*, *intaglio relievato* and slight relief inlay, a fox, changing into a woman, mirrors itself in a river; very fine work, the few reeds and *suzuki* grass chased and inlaid gold. Signed: Shummei Hogen, with flat *Kakihan*. [PLATE LXVI.]

2182.—*K.*, *shibuichi*, engraved in *katakiri* with Daikoku (face and hands silver *hirazōgan*) holding a performing cat to amuse his pet rat. Signed: Haruaki. [PLATE LXVI.]

2182A.—*K.*, *iron*, inlaid in relief with a *fugu* fish and a branch of plum tree, *shibuichi* and *shakudō*. Signed: Shummei Hogen, with tall *Kakihan*.

2183.—*K.*, *shibuichi*, inlaid with a silver crane in downward flight above pine tree springing from a gold ground. [PLATE LXVI.]

2184.—*K.*, *shakudō*, chased with a snow-clad Fuji, and three pines on one side; on the back, inlaid in *hirazōgan*, with *kebori*, Saigyo Hoshi seated in admiration. Shummei Hogen school.

2185.—*F.K.*, *shibuichi*, inlaid with a large moon, silver, on *K.*, and with a *tanuki* beating his belly in a field strewn with dandelion. Signed: Shummei Hogen. [PLATE LXVI.]

2186.—*Shakudō*, *hari ishimé*, *K.* inlaid with three wild geese, *shibuichi* and gold; *F.* with bending reeds. Shummei Hogen school, XIX.

2187.—*F.K.*, *shakudō*, *K.* inlaid with the Gojo bridge, post decorated with a *shimenawa*; *F.* with Fuji, crows in flight *togidashi*. Signed: Shummei Hogen. [PLATE LXVI.]

2188.—*K.*, *shakudō*, chased with a snow-clad Fuji yama. Signed: Shummei Hogen, dated Bunsei 14 (*sic*,) 1831. The blade silvered, chased with Fuji in the clouds and a poem:

Iya takaku takaki ga uyé ni sunao naru
Kuni wo sugata no
Yama wa kono yama.

"Very high yet very straight, the mountain represents the character of the nation." [PLATE LXVI.]

2189.—*F.K.*, *iron*, chased with a pine tree; *K.* inlaid with crane; *F.* inlaid with sea shells, starfish, &c., and rising sun. Signed: Shummei Hogen, Ju Roku Ura Kanagawa, dated Kayei 5 (1852) Seiyo.

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2190.—*K.*, *shibuichi*, *nanako*, inlaid with six seeds of the *shanshō* (pepper) plant; at the back, moon crescent inlaid *hirazōgan*, bat engraved. early XIX.

2191.—*K.*, *shakudō*, *ishimé*, inlaid in high relief with Fuji, *shibuichi*, the summit silver, and clouds. Signed: Akiyoshi.

2192.—*Kōgai* to match, *shakudō*, *ishimé*, flame and smoke issuing from the mountains. Signed: Akiyoshi. [PLATE LXVI.]

2193.—*K.*, *shibuichi*, chased and inlaid with Fuji, sails, and pine trees, *iroyé* work.

TAKASÉ.

2194.—*Iron*, chased in high relief with an anchor on the shore of a lake, on which stands a white stork, reeds, pine trees, &c., *kebori* and gold. Signed: Takasé Yeijiu.

2195.—*Iron*, lenticular, chased in relief with an anchor and inlaid with a white heron, reeds, trees engraved at back. Signed: Takasé Yeijiu.

2196.—*Iron*, inlaid with two silver herons, one in flight the other perched on a stump, reeds at back, gilt. Signed: Takasé Yeijiu, seal *Taka*.

2197.—*Shibuichi*, *nanako* ground, birds and *nanten*. Signed: Takasé Yeijiu, seal Taka.
Illustrated in Hawkshaw Catalogue. [PLATE .]

2198.—*K.*, *shibuichi*, inlaid in relief with five people in a ferry boat, *iroyé* work, and a gold cuckoo in flight. Signed: Isshosai Takasé Katsuhiro. XIX.

2199.—*F.K.*, dark *shibuichi*, *ishimé*, *K.* chased as a grotto in which appears amongst clouds a half-length figure of Shaka (loose earring); *F.* inlaid with two *Oni*, one armed with *kanabo* the other with a knife, guarding the entry of a grotto. Signed: Takasé Yeijiu. [PLATE LXIX.]

INAGAWA.

2200.—*F.K.*, *shakudō*, *nanako*, *K.* inlaid with a horse, gilt, another on *F.* together with one chased in the solid with gold dots. Signed: Inagawa Yoshikatsu. [PLATE LXXII.]

2201.—*F.K.*, *shakudō*, *nanako*, each piece inlaid in relief with a horse, gilt.

2202.—*F.K.*, *shakudō*, *nanako*, chased in relief with a smiling mask of a young "Jo," the mask box gilt outside and engraved with pine trees, *kebori*, fan inlaid part gilt.

2203.—*F.K.*, *shakudō*, *nanako*, inlaid with oxen, three and five, *iroyé* in high relief. XIX.

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HAGIYA KATSUHIRA.

Sometimes read Katsuhei, a good worker from Mito in Hitachi with a decorative style such as found favour circa 1850-1870.

2204.—*K.*, *shakudō*, inlaid with a few pieces of gold, giving the idea of clouds and falling petals, and inlaid with a cherry flower; engraved with a poem. Inscribed: Meisho Ansei 5 Tsuchi noé uma Moshun Suifu (*Mito*) Hagiya Katsuhira *Horu*. (This appears to have been the fashionable design for the year, the poem reads: *Shikishima no Yamato kokoro wo hito towaba asahi ni niwo yamazakura kana*. "If one asks what is the spirit of Yamato, it is like the Cherry Flower under the rising sun. 1858. [PLATE LXXV.]

2205.—*K.*, *shibuichi*, chased in low relief with the thunder god in the sky, inlaid with a double lightning flash in gold *hirazōgan*, and chased in *intaglio relievato* with a woman under an umbrella. Signed: Seirioken Hagiya Katsuhira. [PLATE LXXV.]

2206.—*K.*, *shibuichi*, chased in *intaglio relievato* and inlaid, a poetess, *fudé* in hand, *suzuri bako* beside her, writing a poem. Her face is inlaid silver, her dress carried over the back is richly inlaid in *hirazōgan* with pines, waves and floral pattern in various metals. Signed: Seirioken Katsuhira. [PLATE LXXV.]

2207.—*K.*, *shibuichi*, chased and inlaid in relief with a temple watchman under a dilapidated umbrella, watching a cuckoo in flight; moon in the clouds *hirazōgan*; at back, *torii* and pine tree *kebori*. Signed: Hagiya Katsuhira.

2208.—*K.*, *shibuichi*, identical with above except that the clouds and moon are replaced by a shower of rain carried out on both sides. Signed: Hagiya Katsuhira. [PLATE LXX.]

2209.—*K.*, *silver*, chased in *intaglio relievato* with Hotei asleep, gold detail on dress. Signed: Hagiya Katsuhira. [PLATE LXXV.]

2210.—*K.*, *shibuichi*, inlaid in high relief with a hunter, clad in a striped coat, wearing a straw helmet, straw *waraji* (gold), blowing a whistle; on the back, high up in the mountains, a stag is silhouetted in black on a rising moon. Signed: Katsuhira. [PLATE LXXV.]

2211.—*F.K.*, *iron*, chased in relief with a dragon in the waves on each piece. Signed: Seirioken Katsuhira. [PLATE LXXV.]

2212.—*F.K.*, *iron*, inlaid with gilt cherry blossoms on each piece. Signed: Seirioken Katsuhira. [PLATE LXXV.]

2213.—*F.K.*, *iron*, inlaid in relief *shakudō* and gold with a nenuphar (*Kohone*) on each piece. Signed: Seirioken Hagiya Katsuhira. [PLATE LXXV.]

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2214.—*F.K.*, *shibuichi*, chased, the *K* as an octupus with gilt suckers, *F.* inlaid with fish and bamboo. Signed: Hagiya Katsuhira.

2215.—*K.*, *shibuichi*, chased in low relief with a lake, and stream spanned by a bridge, inlaid with two boats, a Chinese with large hat and staff preparing to cross the bridge; weeping willow near butt. Signed: Yoshichika.

UNNO.

The Unno family is still represented in Japan by Unno Bisei, Unno Shōmin, some of whose work was shown at the Japan-British Exhibition in 1910. The work of the earlier men such as Morinaga (Bijiu) is highly decorative.

2216.—*Silver*, *tachi* shape, chased and inlaid in high relief with the Goddess Kwannon, standing on a huge carp (face, hands, feet gold, hair *shakudō*, carp *shakudō*) in a stormy sea. In the distance, behind clouds, appear amongst pine trees the tops of two pagodas. At the back, big wave, tail of the carp and clouds. Signed: Riounsai Morinaga (Unno).

Ex Hawkshaw Colln. circa 1880. [PLATE IX.]

2217.—*Iron*, large, square with slightly rounded edges, a hole cut through and inlaid to represent the window of a house, in the interior of which is seen a young woman throwing peas to expel the devils in a New Year's Eve; the *Oni* inlaid on the face of the *tsuba*, in flat inlay (gold, *shakudō*, copper, silver). Signed: Unno Morinaga (toshi). The back silver, inlaid with a camellia flower and a sprig of some other plant; inscribed: *Ichiyo raifuku.* "Good fortune comes at the New Year." [*Illustrated in Hawkshaw Catalogue and* PLATE IX.]

2218.—*K.*, *shibuichi*, inlaid in high relief with a Manzai dancer and a flying crane, *iroyé* work. Signed: Unno Morinaga (toshi). mid. XIX. [PLATE L.]

2219.—*Iron*, chased with clouds and cut with a large moon in openwork, inlaid with a bird of paradise, silver. Signed: (Tsukui) Ome Yoshimune of Ise. Unno school.

2220.—*Iron*, a dove with outspread wings, and five bamboo leaves. Signed: Oriume Masanobu. Unno school.

OGAWA TEIKAN.

Ogawa Teikan (Sadamoto), born in 1828, was an artist of considerable skill; whether one looks upon his *katakiri*, his inlay, his flowers, or the natural modelling of his personages in high relief the feeling is always one of admiration. True, some of his work is poorer at times, but his best can be placed in the same rank with Natsuō, Ichijo and Shummei Hogen. He must have copied Joi and Hamano Noriyuki extensively, sometimes perhaps without signing his own name. Many of his productions are signed Teikan Teppitsu: *i.e.* iron brush.

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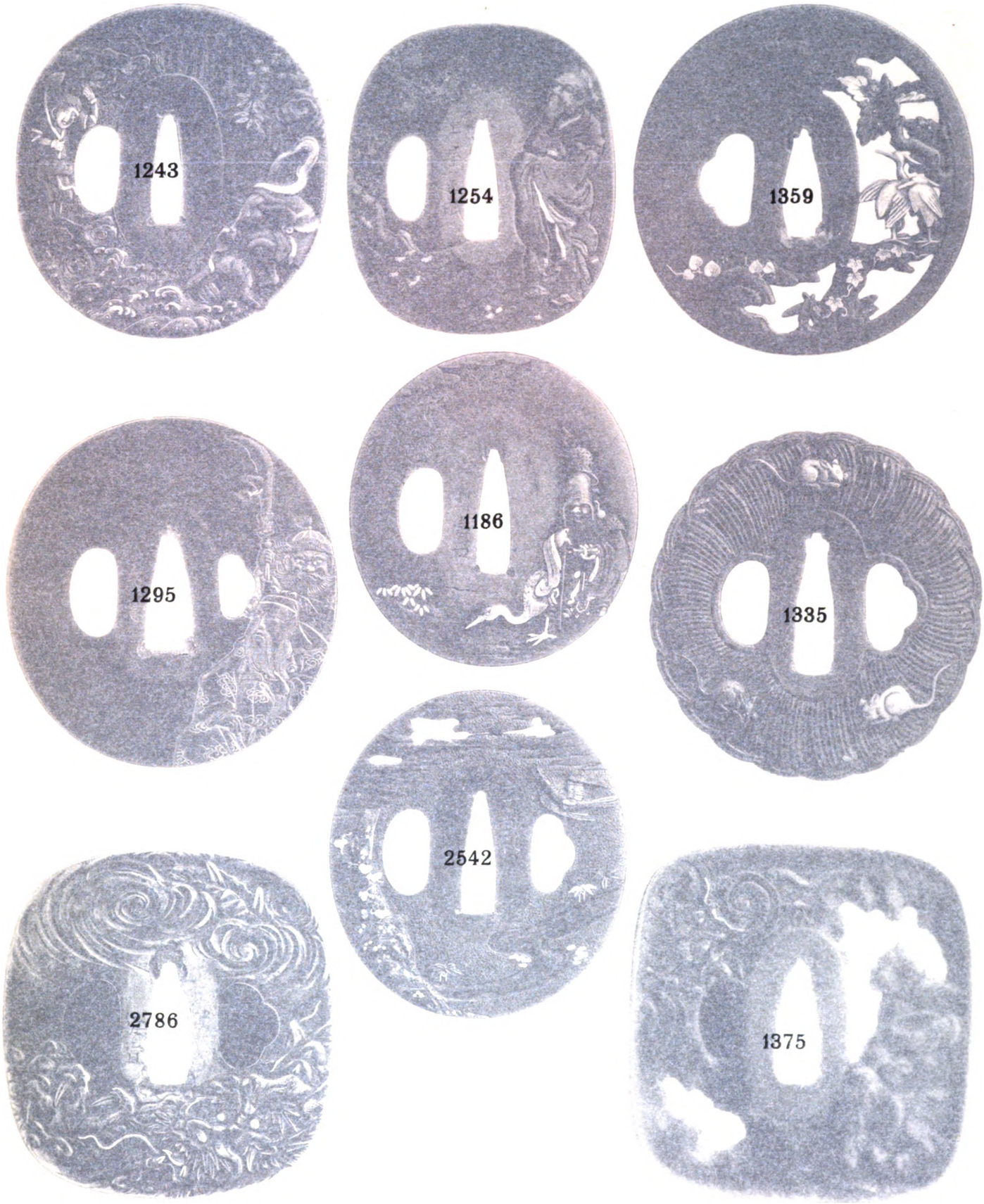

XLIX. NARA, Etc.

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[illegible] with gilt stickers, *I*, inlaid with fish [illegible]

[illegible] with a lake, and stream spanned by a bridge, [illegible] and staff preparing to cross the bridge. [illegible]ing

UNNO.

[illegible] in Japan by Unno [illegible] Shōgun, some of whose [illegible] in 1910. The [illegible] of the earlier men such as [illegible]

[illegible] in high relief the Goddess Kwanon, standing [illegible] on a stormy sea. In the distance, [illegible] peaks. At the back, big wave, tail of [illegible]

[illegible] circa 1850. [PLATE IX.]
[illegible] and inlaid to [illegible] throwing peas [illegible] the *tsuba*, in [illegible] lay [illegible] silver, inlaid with a [illegible] Good fortune comes [illegible] *Catalogue and* PLATE IX.]

2218. *K*. [illegible] and a flying crane, *iroyé* work. Signed: Unno [illegible] [illegible] XIX. [PLATE L.]

2217. [illegible] in openwork, inlaid with a bird of paradise [illegible] Unno school.

[illegible] Signed: Oriume Masanobu. Unno school.

OGAWA TEIKAN.

Ogawa T[illegible] Sekamoto, born [illegible] of considerable skill; whether one looks upon [illegible] *iri*, his inlay, [illegible] of his personage [illegible] high relief the [illegible] is always one of admiration. The [illegible] of his work is poorer at times, but his [illegible] can be placed in the same rank with Natsuo [illegible] and Shunmei Hogen. He must have copied Doi and Hamano Noryuki extensively, sometimes perhaps without signing his own name. Many of his productions are signed Teikan Teppitsu *i.e.* iron brush.

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2221.—*Iron*, almost square, chased in relief with the sage Kinko standing on the head of the carp. Inscribed: Made in Tokyo in Koishikawa in respectful acceptance of an order by Shiho Teikan, small retainer of Mito Yashiki. Gold seal Shinsui.

2222.—*K.*, *copper*, chased in high relief with a figure of Yemma Ō, details inlaid *iroyé*. Signed: Small retainer of Mito, Shiho, *uso* Teikan. [PLATE LXXV.]

2223.—*K.*, *shibuichi*, inlaid in high relief with a *Sarumawashi*, the details inlaid gold, the monkey *kebori*. Signed: *Chikuzanken* Teikan *uso Teppitsu*. [PLATE LXXV.]

2224.—*K.*, *shibuichi*, chased in relief, the flying devil Bunshosei with clasped hands, long shock-headed hair, all details inlaid gold and silver. Signed on copper back: "Small Mito retainer,' Shiho *uso* Teikan *Teppitsu*. [PLATE LXXV.]

2225.—*K.*, *shibuichi*, identical with above in every respect, except the back, and also signed: Shiho *uso* Teikan *Teppitsu*.

2226.—*K.*, *shibuichi*, chased in low relief with the Shichi Fukujin, slight gold inlay on details of dress; the mouthpiece, silver, engraved with a crane. Signed: *East Musashi*, Teikan *uso to*. [PLATE LXXV.]

2227.—*Kōgai*, *iron*, a cherry twig with a blossom, buds, and scattered petals, patch of snow on one side, petal shaped hole at top. Signed: Ogawa Teikan, dated Manyen (1860). [PLATE LXXV.]

2228.—*F.K.*, *shakudō*, chased in relief with a vine charged with golden grapes and inlaid with a squirrel, *shibuichi*, on each piece. Signed: Chikuzanken Tachibana no Teikan. [PLATE LXXV.]

YAMAMOTO YOSHIYUKI.

Nineteenth Century worker of whose productions the present collection contains a large number; his various styles are well shown in the illustrated pieces.

2229.—*K.*, *copper*, *repoussé*, and chased two Rakans in high relief, one reading. Signed: Yamamoto Yoshiyuki.

2230.—*K.*, *copper*, *repoussé*, chased and inlaid, Yemma Ō behind the mirror of Hell in which is reflected a *Joro*, details gold and *shakudō*, very high relief. Signed: Yoshiyuki, dated Manyen, midsummer. 1860. [PLATE LXXV.]

2231.—*K.*, *copper*, in same technique, a Rakan sewing his robe, holding the end of the silver thread between his lips. Signed: Yoshiyuki Shojo ō Koreo Egaku. Dated Genji. 1864. [PLATE LXXV.]

2232.—*Copper*, one of the Ni Ō, same style as above, the fence inlaid *shibuichi*. Signed: Yamamoto Yoshiyuki, in summer, on the banks of the Sumida. [PLATE LXXV.]

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2233.—*Copper, ishimé*, same technique but low relief, a Rakan with *shakujo*; the back, *shibuichi*, inlaid with a leaf, and engraved. Signed: Yamamoto Yoshiyuki.

2234.—*K., copper*, same low relief, soft modelling, the Rakan with the fountain. Signed: Yoshiyuki.

2235.—*Sentoku*, same technique, Rakan reading a scroll. Signed: Yoshiyuki (Yoshi almost in Kaisho style).

2236.—*K., copper*, Daruma with silver *hossu*, very high relief, bold almost grotesque figure; *shibuichi* back. Signed: Ikko (Katsumitsu) Yoshiyuki. [PLATE LXXV.]

2237.—*K., copper*, two Rakans in high relief. Signed: Ikko and Yoshiyuki (in *kana*, in a semi-circle), dated Genji. 1864.

2238.—*K., copper, Oni* tickling Daruma, same technique. Signed in *kana*: Yoshiyuki (in a semi-circle), dated Manyen. 1860.

2239.—*K., shibuichi*, delicately chased in low relief with the Rakan Handaka Sonja evoking a dragon. Signed: Yoshiyuki. [PLATE LXXV.]

2240.—*F.K., shibuichi*, chased in high relief, monkey and persimmon, and smaller monkey on tree. Signed: Yamamoto Yoshiyuki. [PLATE LXXV.]

2241.—*F.K., shakudō, K.* inlaid with a staring Rakan's face, copper, *F.* with *hossu* and end of fan. XIX.

2242.—*K., sentoku*, chased with a Rakan seated, holding his string-like eyebrows; unsigned work of Yoshiyuki. [PLATE LXXV.]

2243.—*K., copper*, same low relief technique, the Rakan with a *shishi*. Signed on *shibuichi* back: Yoshiyuki.

2244.—*K., sentoku*, same technique, the Rakan with the gem. Signed: Yoshiyuki.

2245.—*K., shibuichi*, chased in low relief with the Rakan Handaka Sonja, bell in hand, riding his tiger in the rain. Signed: Yoshiyuki, in a cartouche.

TSUJI SCHOOL.

Rinsendo Mitsumasa (1722-1777) worked in relief as well as in *sumizōgan*. In fact his early work is strongly tinged with Nara and Yokoya technique then much in favour, as for instance in his swallows and waves.

2246.—*K., shibuichi, sumizōgan*, on the face two crows on a tree (*katakiri*) in front of a silver moon; on the back a third one on a continuation of the same branch. Signed: Rinsendo Mitsumasa. [PLATE XXXI.]

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2247.—*K.*, *shibuichi*, inlaid with two crows on a bough, silhouetted before the moon, and another crow on the back, *hirazōgan sumizōgan* (inaccurately termed *togidashi*) Rinsendo style. Signed: Yoshinori (Bijo). *Ex Huish Colln.*

2248.—*K.*, *shibuichi*, two crows on a bough, *hirazōgan* of *shakudō*, on *katakiri*, the head of one in shadow over the moon, a third crow on the back, conventional stream in silver lines below. Signed: Bijo (Yoshinori). Blade by Suketada of Osafune. *Ex Huish Colln.* [PLATE XXXI.]

2249.—*F.K.*, *shibuichi*, inlaid in *shakudō* and silver *hirazōgan* with crows on a willow in dark silhouette against the moon. Signed: Yoshinori.

2250.—*F.K.*, *shibuichi*, same design as above, but not signed. [PLATE XXXI.]

2251.—*K.*, *shibuichi*, inlaid in *sumizōgan* of *shakudō* with a bamboo, and a moon hidden in clouds, silver, (Rinsendo style).

2252.—*K.*, *shibuichi*, inlaid with a portion of the moon, and a bamboo stem in *shakudō* (Rinsendo style). [PLATE XXXI.]

EGAWA.

This school is derived from the Hitotsuyanagi and Katsura through its founder Toshimasa Seikichi of Mito, whose name was kept by three generations between 1800 and 1850, with about a score of pupils.

2253.—*Shakudō*, *ishimé*, inlaid in relief with Gama Sennin and his frog. Signed: Egawa Masatoshi. [PLATE LXXIII.]

2254.—*K.*, *shakudō*, *nanako*, inlaid in relief with *chidori*, *shibuichi* and gold, and waves, silver. Signed: Egawa Toshimasa. [PLATE LXXIII.]

2255.—*Iron*, seven folding fans; *ishimé* surface, with five sticks each, and gold *kanamé*, within a narrow rim. Signed: Egawa Muneyoshi, dated Ansei 6th year, with *Kakihan*.
Illustrated in Hawkshaw Catalogue. 1859.

2256.—*F.K.*, *shakudō*, inlaid in relief with sparrows and snow-covered bamboo. Signed: Egawa Muneyoshi. XIX. [PLATE LXXIII.]

2257.—*F.K.*, *shibuichi*, *hari ishimé*, inlaid with white herons on both pieces and a hawk on a stump, *iroyé*. Signed: Masuko Masayuki. XIX.

2258.—*Iron*, irregular shape, stamped with three archaic characters and an archaic fish. Signed: Munetaka (Egawa). mid. XIX.

The reading Bi Chiku Shi in Hawkshaw Catalogue was due to a badly written name.

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2259.—*K.*, *shakudō*, chased in relief and inlaid with a pine tree and setting sun; back *mi-parti* copper. Signed: Munemasa (probably Sakadé).

2260.—*Iron*, *mokko*, irregularly hammered surface with punched characters. Signed: Munemasa (Egawa Sakadé). circa 1850.

2261.—Pair, *iron*, inlaid in relief with two *miyakodori*, gilt, and a silver moon, the clouds edged with gold *nunomé*. Signed: Yoshimune (Sakadé Egawa of Isé); the other Kakusensai. XIX.

2262.—*F.K.*, *shibuichi*, *ishimé*, *K.* inlaid in high relief *iroyé* with *warabi*, dandelion and equisetum; *F.* with sagittaria and *kohone*. Signed: Egawa Toshihidé. [PLATE LXXIII.]

2263.—*K.*, *shakudō*, *ishimé*, inlaid in relief with a pine trunk and a twig of plum, *iroyé* work; on the butt the character *Riu* can still be partly read, there must have been a full signature which was afterwards covered with *ishimé*. XIX.

2264.—*K.*, *niguromé*, *ishimé*, chased in relief with Chōhi on horseback under a pine tree (*Shiiremono*). XIX.

2265.—*Shakudō*, *hari ishimé*, inlaid with a silver moon crescent, praying mantis and grasshopper on *suzuki* grass, *shakudō* and gold in relief (Egawa style). XIX.

2266.—*Shakudō*, *ishimé*, small, chased with a pine tree, inlaid with a monkey trying to reach the moon's crescent in a stream. [PLATE LXXII.]

SOMEYA.

Most of the work of Someya Tomonobu and his co-workers consists in landscapes treated in low relief, often with an incredible depth of perspective, but sometimes of very rough technique.

2267.—*K.*, *shakudō*, inlaid in very high relief with a carp, and with water weeds in gold *hirazōgan*; gilt back. Signed: Someya Tomonobu. [PLATE XXIV.]

2268.—*K.*, *shibuichi*, chased in relief with a mountain landscape, waterfall inlaid, houses and bridge over small stream at the lower part. Signed: Someya Tomonobu. [PLATE LXXIV.]

2269.—*K.*, *shakudō*, a mountain landscape at night, the moon and silver clouds showing through a gap; on a terrace of rock, shaded by a pine tree, two Chinese and their attendant admire the waterfall and the moon. Unsigned, but Someya work. [PLATE LXXIV.]

2270.—*K.*, *copper*, *ishimé*, inlaid in high relief with a *jui* and a *hossu*, *shakudō*, *shibuichi* and gold; *shakudō* back. Signed: Someya Tomonobu (知).

2271.—*F.K.*, *iron*, *K.* inlaid in very high relief with a *fugu*, and *F.* with an eel, *shakudō* and silver, the ground immediately surrounding the fish being gold *nunomé*. Signed: Someya Tomonobu. [PLATE LXXIV.]

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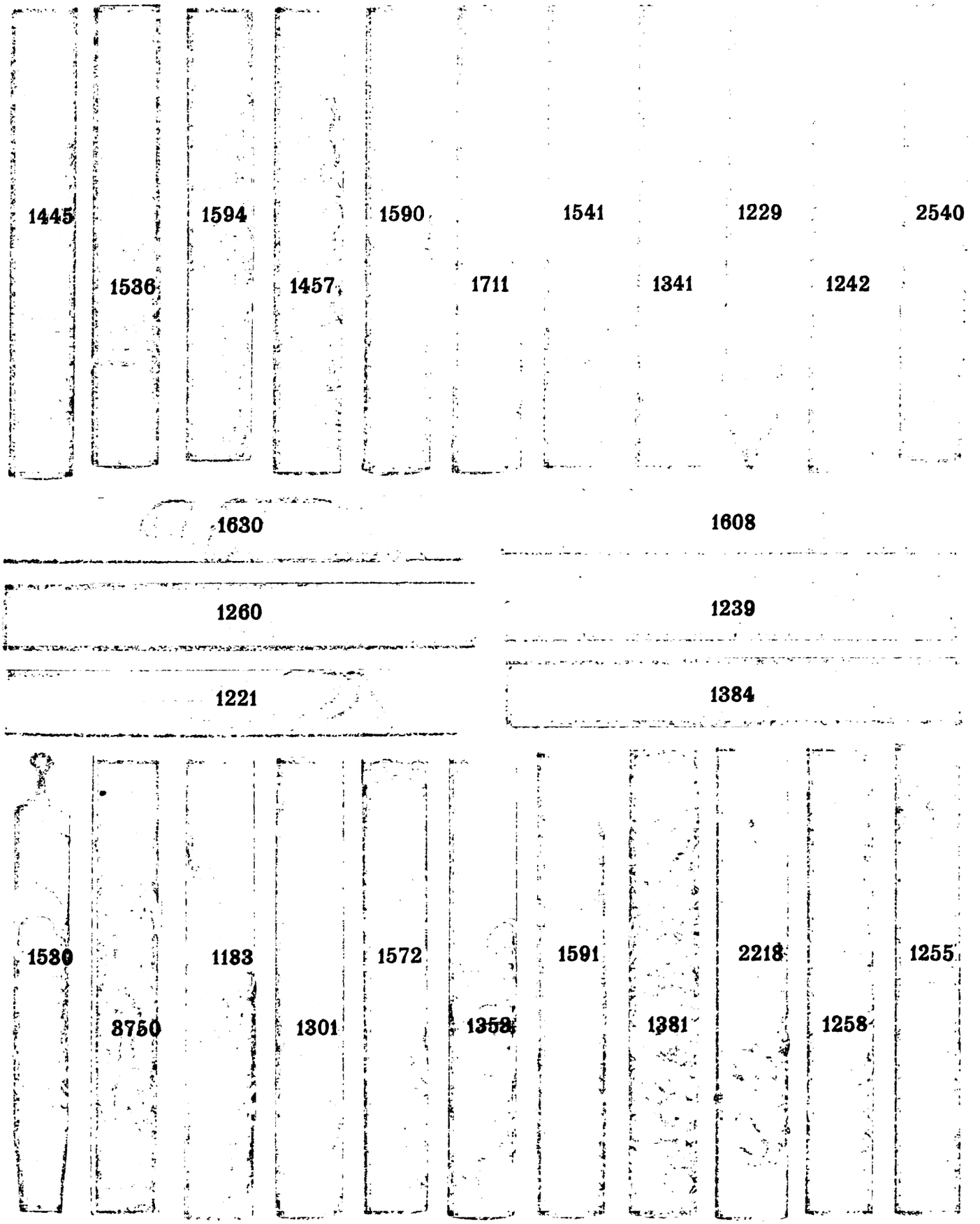

L. NARA, HAMANO.

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[illegible] and setting sun, back *mi-farti*

[illegible] characters. Signed: Munemasa
circa 1850.

[illegible] and a silver [illegible]n, the clouds [illegible] the other Kakusensai. XIX.

[illegible] *asarabi*, dandelion and [illegible] [PLATE LXXIII.]

[illegible] a pine [illegible] and a twig of plum, *iroyé* [illegible] must have been a full signature XIX.

[illegible] horseback under a pine tree XIX.

[illegible] praying mantis and grass- [illegible] XIX.

[illegible] with a monkey trying to reach [illegible] [PLATE LXXII.]

SOMEYA.

[illegible] coachwokers consists in landscapes treated in [illegible] but sometimes of very rough technique.

[illegible] relief with a carp, and with water weeds in gold [illegible] [PLATE XXIV.]

[illegible] relief with a [illegible] landscape, waterfall inlaid, houses and bridge over [illegible] part. Signed: Someya Tomonobu. [PLATE LXXIV.]

[illegible] a mountain [illegible] at night, the moon and silver clouds showing through a [illegible] a terrace of [illegible] Chinese and their attendant admire the [illegible] and the moon. [illegible] but Someya [illegible] [PLATE LXXIV.]

[illegible].—*K.*, *copper* [illegible], inlaid in high relief with a [illegible] and a *hossu*, *shakudō*, *shibuichi* [illegible] gold; *shakudō* back. Signed: Someya Tomonobu [illegible]

2271.—*F.K.*, *iron*, *K.* inlaid in very high relief with a [illegible], and *F.* with an eel, *shakudō* and silver, the ground immediately surrounding the fish being gold *nunomé*. Signed: Someya Tomonobu. [PLATE LXXIV.]

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2272.—*Iron*, chased as a mountain road leading between cliff-like banks to a group of buildings, towards which proceed four old men, two leaning on boys, details gold and *iroyé*. Inscribed at back with a ten character verse :—

桑樵影斜春社散
家々扶得酔人歸

Sōsha kage naname ni shite shunsha sanji
kaka tasuké etari suijin no kaeru wo

"The shadow of mulberry tree growing longer (as the sun drops) although the spring days are long, every door (family) awaits (its own) people's return in drunken condition." [PLATE LXXIV.]

2273.—*Shibuichi*, rough chased with a village landscape (Someya style). [PLATE LXXIV.]

TETSUGENDO.

An offshoot of the Okamoto school, the protagonists of which, Naofusa, Naoshigé, were much copied.

2274.—*Iron*, *mokko*, chased and inlaid in relief with the classical thunderstorm scene, Raijin in the clouds and peasants hurrying for shelter. Signed : Tetsugendo Shōraku. XVIII.-XIX.

2275.—*F.K.*, *iron*, chased in relief and inlaid, *K.* with Raijin in the clouds, and *F.* with peasant and *sarumawashi* fleeing from the storm. Signed : Tetsugendo Shōraku, dated Anyei 5, ninth month. 1768.

2276.—*Iron*, chased in high relief with the story of Buwo, Hoso and the Dragon. Signed : Tetsugendo Naoshigé.

2277.—*Iron*, the two carp *tete-beche*. Signed : Naoshigé.

2278.—*F.K.*, *iron*, chased in high relief and inlaid, *K.* with Yoshitsuné standing on the arm of a Tengu, *F.* with the two fighting. Signed : Okamoto Naoshigé, with gold seal.

2279.—*Iron*, two carp, *tete beche*. Signed : Naofusa.

2280.—*F.K.*, *iron*, chased in *sukisagé* to imitate an old tree on the bark of which crawls a *cicada* (on each piece). Signed : Tetsugendo Naofusa. [PLATE LXIX.]

2281.—*Iron*, large circular, inlaid with a court lady in devil's mask under a curtain ; at back *andon*, in high relief, the beam of light inlaid copper. Bakemoro Story. Signed : Tetsugendo Naotomo. mid. XIX.

2281A.—*Iron*, small, *mokko*, chased in relief with a Terrapin and inlaid with rocks. Signed : Tetsugendo. XIX.

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SEIRIUKEN YEIJIU.

An independent craftsman whose work varies considerably in quality.

2282.—*Iron*, flat, chased in *intaglio* with a dragon. Signed: Seiriuken Yeijiu. early XIX.

2283.—*Iron*, a basket filled with chrysanthemum, the details gold *nunomé*. Seal of Seiriuken Yeijiu.

2284.—*Iron*, lozengular, chased in *intaglio* with a dragon. Signed: Seiriuken Yeijiu. early XIX.

2285.—*Iron*, diaper pattern in *shippō* design. Signed: Yeijiu (Hisanaga) with brass seal. *Ex Hawkshaw Colln.*

2286.—*Iron*, chased in *intaglio relievato* with a dragon, the flames in *nunomé* gilt. Signed: Seiriuken Yeijiu with seal engraved on a rectangle of gold *nunomé* (forgery).

TANAKA TORIUSAI AND TOSHIKAGE.

There have been several Tanako schools in Yedo but the one represented here is that of Fujiwara Bunjiro Toriusai Kiyonaga (Kiyotoshi) of Shiba, a clever worker who collected impressions of pieces by good masters and as a result of diligent study became popular. He introduced a peculiar style of gold *nunomé* rubbed in a Y *teoki* the effect of which is very rich. One of his masterpieces is the chasing of a lantern at Shiba, erected in Tempo 10. His best pupil was Toshikagé (Nagakagé) but I have found over thirty others, most of whose names are not recorded in the *Zanko Furiaku*, published when the school was in its zenith.

2287.—*Iron*, large *mokko* shape, chased in relief with a tiger, the stripes gilt, and on the other side with an elongated dragon, spotted with gold. Signed: Toriusai Kiyonaga (the latter name inlaid gold). [PLATE LXX.]

2288.—*Shibuichi*, small *tanto tsuba*, the edge a bamboo rim enclosing a plum tree, chrysanthemum and orchid, the "*Shi Kunshi*" design. Signed: Hoshinsai Toshikagé, dated Keio third year in mid-autumn. 1867. [PLATE LXX].

2289.—*K.* to match, *shibuichi*, chased and inlaid in high relief with a peony, silver and gold, *shakudō* stems and leaves, blown in the wind; gilt scratches on back. Signed: Toshikagé, seal Fujiwara. [PLATE LXXII.]

2290.—*F.K.* to match, *shibuichi*, *K.* chased with a *karashishi* in relief, the spots inlaid gold, in a storm; *F.* peony also in a storm, *iroyé* work. Signed: Toshikagé. [PLATE LXXII.]

2291.—*Shibuichi*, chased and inlaid in high relief with a lily and a sparrow, *iroyé* work. Signed: Ichiriushi Toshikagé. XIX. [PLATE LXX.]

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2292.—*Iron*, irregular *aori* shape, treated in openwork surface modelling and inlay with a design of a devil with a fan, amongst rocks grown with *reishi*, under the moon. *Kakihan* of Toshikagé. [PLATE LXXI.]

2293.—*Iron*, chased and inlaid with a cherry in bloom above a stream in which swim two mandarin ducks, Fugiyama at back, with small boat on the lake. Signed: Toshikagé. [PLATE LXX.]

2294.—*Iron*, chased in low relief with an anchor in an opening of the cloud-like edge inlaid with small shells and *chidori*. Signed: Hokisai Toshiaki. [PLATE LXX.]

2295.—*Fuchi* only, *shibuichi*, chased in low relief with a wave breaking around a rock, *shakudō*, rubbed with gold, on which grows a peach tree covered with red blossoms and gold fruit, high relief *iroyé*. Signed: Tetsuwo, seal Toshichika. [PLATE LXXVIII.]

2296.—*K.*, *iron*, chased in high relief with an *Oni* trying to dislodge the *iwashi* charm from the lintel of a door, details *iroyé*. Signed: Toriusai no Monjin Toshiharu. [PLATE LXXII.]

2297.—*Fuchi*, *shibuichi*, 30 mm. high, inlaid with a small figure of a boy looking upwards, resting upon Hotei's bag, *shakudō* and silver. Signed: Seiriusai Toshiharu.

2298.—*Iron*, *mokko*, chased in relief with waves, the spray indicated by deep depressions, and gold spots, two *chidori* inlaid *shakudō* and gold. Signed: Toshihidé, dated Ansei 6 in spring. 1859. [PLATE LXXI.]

2299.—*Iron*, chased with Mount Hōrai, in the shape of a rock standing in a brass stream, out of which grow a plum tree and small bamboo, *shibuichi*, silver and gold; bamboo ring at back. Signed: Toshihidé. [PLATE LXXI.]

2300.—*F.K.*, *shakudō*, the *Fuchi* inlaid with the classical design of a sage seated in a boat, with an incense burner in front of him, being rowed by a boy towards a pine-clad rock; *togidashi* border of gold clouds; on *K.* a white crane in flight under the moon. Signed in minute *sosho*: Rengedo, with pot seal Toshimasa (Nagamasa). XIX. [PLATE LI.]

2301.—*Iron*, chased in low relief and *katakiri* with a *daikon* and a bale of rice; rats chased in higher relief and inlaid. Signed: Hiakuriushi Toshitaka (Nagataka), dated Ansei 6. 1859.

2302.—*Iron*, rounded oblong with raised rim, chased and inlaid in relief with a border of bamboo and a plum branch in bloom, *iroyé* work, chrysanthemum and *ran* in gold mist on the other side. Signed: Hojiusai Masakagé. *Ex Hawkshaw Colln.* XIX.

2303.—*K.*, *shibuichi*, chased in low relief and *intaglio relievato* with the dream of Sōshu, when seated at his writing table he thought himself a butterfly, details gold and *shakudō*. Signed: Harumitsu (? Tanaka pupil).

2304.—*K.*, *shibuichi*, from same design as above but with slight differences, the face, hands, and a book silver. Signed: Harunori (might be Harunori of Toshikagé school ?). [PLATE LXXII.]

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2305.—*K.*, *shibuichi*, chased and inlaid in high relief with Fukurokujiu carrying a child on her head. Signed: Hideyuki (Fujiki). early XIX. [PLATE LXXII.]

2306.—*Iron*, *aori* shape, perforated with a moon and chased with a peach branch in bloom, the petals tipped with gold *nunomé*. Signed: Hidetsugu (Yeiji). mid. XIX.

2307.—*Iron*, with silver roped rim, chased in relief with two pine needles on each side forming a lozenge, the four segments outside chased with leaves and flowers touched with gold *nunomé*. Signed: Ichiriusha Katsumitsu. XIX.

2308.—*Iron*, with rim of *shibuichi* partly gilt, the face chased as a rocky cliff, inlaid with bamboo, and two gilt tigers on the side of a stream (brass). Signed: Ichiriusha Katsumitsu. (Tanaka style). [PLATE LXXI.]

2309.—*Iron*, chased with clouds in low relief and inlaid with three cranes in relief, silver and gold. Signed: Kazutoshi, with seal.

2310.—*Iron*, *mokko*, chased with a breaking wave, inlaid with gold spray and with three wild geese in flight. Signed in *Tensho*: Kioriusai. [PLATE LXXI.]

2311.—*K.*, *shakudō*, *nanako*, inlaid in high relief with five rats and a fan, two gilt, one silver. Signed: Kiyotsune. XIX. [PLATE LXXII.]

2312.—*Shakudō*, inlaid in relief with Bukan Zenshi and his tiger, *shibuichi* and *sentoku*, the head silver; at back, *Jiu* inlaid, *makimono* and broom of the two mad Sennins engraved. Signed: Kiyonaga (*Kakihan* of Juso Hogen). [PLATE LXX.]

2313.—*Iron*, chased with a swirling wave and sunset, the crest silver, the foam incised; on the other side two rabbits, under the moon, inlaid in relief under a pine tree. Signed: Masatoshi (Seijiu). [PLATE LXX.]

2314.—*K.*, *shibuichi*, chased in *intaglio relievato* and partly in high relief with a tiger in a storm, the head close on the ground, tongue out. Signed: Masanaga (toshi). [PLATE LXXII.]

2315.—*Iron*, with slightly raised rim. The Gojo bridge scene between Benkei and Ushiwaka, only the halberd of the bully is shown across the bridge floor, but Ushiwaka, sword drawn, is up in the air during his jump, just after he has thrown his fan at Benkei; profuse gold and *shakudō* inlay, the lake in silver; on the back, landscape in Chinese style. Signed: Yeiso Nagayoshi (Jurio). *Ex Hawkshaw Colln.* circa 1870. [PLATE LXXIV.]

2316.—*K.*, *copper*, inlaid with a huge bull frog in extremely high relief, silver and *shakudō*, and a weeping willow in lower relief, *iroyé*. Signed: Fujiwara Nagayoshi.

2317.—*K.*, *shibuichi*, chased in high relief with bamboo covered with snow (silver). Signed: Nagayoshi. XIX. [PLATE LXXII.]

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2764 1253 1259 1268 1269 1270 1267 1252 1283 1887

2817 2816 1367 1309 1307 1308 2751 2669 2300 1425

2451 1797 1801 1380 1818 2601 1921 1913 1900 2769

LI. NARA and Others.

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[illegible] inlaid in high relief with Fukurokujin carrying a child on [illegible] early XIX. [PLATE LXXII.]

[illegible] with a peach branch in bloom, [illegible] mid. XIX.

2764 1253 1259 1268 1269 1270 1267 1252 1283 1887

[illegible] with two pine needles on each side forming [illegible] and flowers touched with gold *nunomé*. XIX.

[illegible] as a rocky cliff, inlaid with [illegible] signed, Ichirinsha Katsumitsu. (Tanaka [illegible]) [PLATE LXXI.]

[illegible] and inlaid with three cranes in relief, silver and [illegible]

[illegible] a breaking wave, inlaid with gold spray and with three wild [illegible] [PLATE LXXI.]

[illegible] inlaid in [illegible] with five rats and a fan, two gilt, one silver. [illegible] XIX. [PLATE LXXII.]

2817 1425 2300 2669 2751 1308 1307 1309 1387 2816

[illegible] Zeshi and his tiger, *shibuichi* and *sentoku*, the [illegible] and broom of the two mad Sennins engraved. Signed: [illegible] [PLATE LXX.]

2313. [illegible] wave and sunset, the crest silver, the foam incised; on the other side [illegible] the moon, inlaid in relief under a pine tree. Signed: Masatoshi (Seijo). [PLATE LXX.]

[illegible] chased in [illegible] and partly in high relief with a tiger in a [illegible] the ground, tongue out. Signed: Yoshinaga (tosai). [PLATE LXXII.]

[illegible] with slightly raised rim. [illegible] between Benkei and Ushiwaka, [illegible] bearded of the bell's is shown [illegible] but Ushiwaka, sword drawn, is up in the air during his jump just after [illegible] at Benkei; profuse gold and *shakudō* [illegible], the lake in silver, on the back, [illegible] Signed: Yeiso Nagayoshi (Junio). [illegible] circa 1870. [PLATE LXXIV.]

2451 1797 1801 1380 1818 2601 1921 1913 1900 2769

2316. *K.*, *copper*, inlaid with a huge bell [illegible] high relief, silver and *shakudō*, and a weeping willow in low relief, *irove*. Signed: [illegible] Nagayoshi.

2317. *K.*, *shibuichi*, chased in high relief with bamboo covered with snow (silver). Signed: Nagayoshi. XIX. [PLATE LXXII.]

LI. NARA and Others.

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2318.—*Iron*, almost *aori* shape, chased in relief with a plum twig in bloom, and at back inlaid with a moon crescent, gold *nunomé*, seen in an opening of clouds. Signed: Higashi Noritatsu.

2319.—*Iron*, small, inlaid with a Daruma's face in very high relief. Signed: Tsuguyoshi. XIX.

2320.—*K.*, *iron*, chased in relief with two doves on a thatched house, pine tree and mountains, behind which rises the sun, gold; *shakudō* rim and *shibuichi* back. Signed: Tanaka Yoshihisa (Sonobe). [PLATE LXXII.]

2321.—*Iron*, *mokko* shape, inlaid in high relief with a tiger in a storm, *shibuichi*, pine tree chased in low relief, gold and silver *nunomé*. Signed: Yoshikagé. [PLATE LXX.]

2322.—*Iron*, chased in relief with Fuji and a wave, both heavily tipped with silver, flight of geese, inlaid gold; at back Miho no Matsubara. Tanaka style, XIX.

2323.—*Shibuichi*, chased in relief with thunder clouds, inlaid with gold lightning, and in high relief with the Thunder Devil tumbling down with his drums. mid. XIX. [PLATE XIX.]

2324.—*Iron*, chased with Bukan Zenshi in high relief, inlaid with his tiger, *shibuichi*, also with a *shibuichi* inner rim rubbed with gold, *makimono* and besom at back (Kanzan-Jittoku). mid. XIX.

2325.—*Iron*, *mokko*, cherry blossoms in the mist and on a river, swallows inlaid in relief.

2326.—*Iron*, rounded oblong with raised rim, silver *nunomé* snow, and gold *nunomé* mist on Y *teoki*, inlaid in relief with two sparrows and cherry blossoms.

2327.—*Iron*, identical with above.

2328.—*Iron*, rounded oblong, chased with the moon, a wave, cherry blossom and snow, *nunomé zōgan* on Y *teoki*.

2329.—*Iron*, perforated with the silhouette of an owl perched on a willow chased in low relief. mid. XIX.

2330.—*Iron*, rounded *aori* shape, chased in low relief with *chidori*, sunk clouds, inlaid with a crescent moon and fishing nets. XIX. [PLATE LXXI.]

2331.—*Iron*, small *tanto tsuba*, thick piece, the edge inlaid in relief with *chidori* and reeds, gold *Togidashi* clouds.

2332.—*K.*, *shibuichi*, chased in low relief with a gourd, inlaid with a flower, the leaf touched with gold. XIX.

2333.—*K.*, *iron*, gilt in *nunomé* on the sides and face, except a long sunk cartouche, chased in relief with Daikoku and his bales and inscribed: Genji Kanoé né. 1864. [PLATE LXXII.]

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2334.—*K.*, *iron*, inlaid in relief with three wild geese in flight, half moon in silver *hirazōgan*, partly hidden by gold clouds, *nunomé*. Signed with *Kakihan* only. [PLATE LXXII.]

2335.—*F.K.*, *shibuichi*, each piece inlaid with a gilt persimmon tree still bearing fruit and partly covered with snow; also a crow. *Fuchi* with lining and *shakudō* Tenjogané. XIX.

2336.—*F.K.*, pair, *shakudō*, *nanako*, inlaid with *Hōwō* bird and *paulownia* tree in bloom; profuse gold in the style of Toriusai (Tanaka).

OTSUKI.

The first recorded member of this family, Otsuki Korin, lived in Owari circa 1720-30. His followers removed to Kyoto, and worked as metal chasers, making not only sword furniture but also other articles. The best master, Mitsuoki, lived circa 1800 in Kyoto, and followed in his designs the naturalistic school, a painter of which, Ganku, had been his teacher. With Mitsuoki, the name Otsuki was written with a big *moon* character instead of the *Big moon* in two characters used before him. He had two sons and several pupils, one of whom, Tokuoki, died in the second half of the Nineteenth Century. His name is read Atsuoki in Tokyo and Tokuoki in Kyoto. There is personal evidence from two of his pupils that he called himself Tokuoki and his own pupils followed with the names Tokuyoshi, Tokuaki, &c.

Another point to be cleared up is the signature of Hidekuni, pupil of Kawarabayashi Hideoki, Hidekuni has left some very fine pieces wrought in Kyoto and in Osaka, together with some poorer "pot boilers." In some cases he signed Tenkodo Hidekuni, in other cases Gawa (Kawa) Hidekuni. It is stated by some people who knew him in Kyoto, that the character is not *Kawa*, but a similar form of *Tsu* in *Hiragana* as a suggestion of Otsuki. This seems a very far-fetched explanation, but it may be worth recording for future discussion. It has also been said that he wrote *Tsuki* in *Kana*, but although I have seen a large number of pieces by him, I have not seen any such signature.

2337.—*Shakudō*, inlaid in high relief with an Obeshimi mask and a cap. Signed: Otsuki Korin.

2338.—*F.K.*, *shakudō*, *nanako*, Gotō style, *K.* small warrior with bow under pine tree, *F.* another near a pine tree in a hollow of which the lapel of an armour shows (Yoritomo's escape after Ishibashi yama, uncommon treatment). Signed: Otsuki Korin (doubtful).

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2339.—*K.*, *shibuichi*, with rounded butt, carved with a Daikon in *katakiri*, on which is inlaid a rat. Inscribed with a *Kuchiai* poem:

Daikon ku wo daikoku to chijimé.

"Daikonku shortened to Daikoku."

Furofuki wo furōfuki to mosu no ye haya.

= Furōfuki (Daikon cooked in Miso) made longer as *furōfuki* (ever youthful and rich); and signed: [O]tsuki Mitsuoki. [PLATE LXVII.]

2340.—*K.*, *copper*, with rounded butt, decorated with a *Bizen dokkuri* in *intaglio relievato*, and inscribed with a poem on the face addressing the bottle thus:

"O *Tokkuri*, I admire your character, you can keep *saké* inside, as well as *shoyu* or *vinegar*, you can hold them all and altho' you have a mouth, yet you do not grumble, saying this is good, this is bad . . . altho' you have a bottom yet it does not make any dirt, you can be used to warm up *saké* in boiling water or to cool anything when hung down a well, you are quite convenient, you have but one thing to do, enjoy your existence as long as Heaven will allow;"

The shorter inscription meaning:

"While people think it economical (to buy) it is but a Bizen bottle, and when it is smashed to pieces where's your saving?" The joke being on *toku* (virtue; economy; convenience). Signed: Mitsuoki. [PLATE LXVIII.]

2341.—*K.*, *Copper*, inlaid with a saké bottle, silver in high relief, and an oblong drop in gold, inscribed with a poem almost identical with the above, but the shorter inscription reading:

"*Tokkuri*, I should like to make you a good friend of mine, and live in peace as long as we can."

Inscribed: Composed by Nanyoshi Teruzane; and signed: [O]tsuki Mitsuoki (wrote). [PLATE LXVIII.]

2342.—*K.*, *shibuichi*, inlaid and chased with a banner of the boys' festival, decorated with the Shōki and *Oni* design, the surface rippled to imitate the effect of the wind on the cloth. Signed: [O]tsuki Mitsuoki. [PLATE LXVIII.]

2343.—*K.*, *iron*, chased with clouds and inlaid with a thunderstorm, Raijin, his drum scattered, is caught by the leg by a big crab, *iroyé* work in relief; fretted silver mouthpiece, signed on the side: Moritsuné; the back a gold plate engraved with a *tobaye*. Signed: Mitsuoki. [PLATE LXVII.]

2344.—*Sentoku*, *mokko* shape, engraved with a crab, inlaid in high relief with a monkey and an *Oni's* mask and with a rosary. Signed: Shiriu Mitsuoki engraved the crab, Ōki made the *mon*. [PLATE LXVIII.]

2345.—*F.K.*, *shibuichi*, inlaid in high relief with Kwanyu's head, large and gilt, on *K.*, and on *F.* a Rakan's head and Kwanyu's halberd; on the side of the *Fuchi* is inlaid a small piece of iron in a gilt frame, 4.5 × 5.8 mm., inscribed Joi. Inscribed: *Saku* Joi, Mitsuoki, with *Kakihan*. XIX. [PLATE LXVIII.]

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2346.—*F.K.*, *sentoku*, *K.* inlaid with a crow in high relief *shakudō*, and *F.* with snow-covered grasses. Signed: Riusai Mitsuoki. [PLATE LXVIII.]

2347.—*F.K.*, dark *shibuichi*, the surface a peculiar *ishimé* imitating either fish skin or a rough pear rind, made by striking an *ishimé* surface with a *nanako* punch, inlaid with a grasshopper on each piece. Signed: Tokuaki (Atsuaki). [PLATE LXVIII.]

2348.—*F.K.*, *shibuichi*, chased and inlaid in relief with the story of Kanshin, the two fishermen on *K.*, and Kanshin on *F.* Signed: Kawa (*Tsu* ?) Hideoki (Otsuki). [PLATE LXXXI.]

2349.—*Sentoku*, large *mokko*, inlaid with two bats in relief *shakudō*, and a large moon, silver *hirazōgan*. Signed: Tenkodo Hidekuni. [PLATE X.]

2350.—*Iron*, chased in low relief and *intaglio* with two stags and a doe under a maple tree, the leaves inlaid brass and copper. Signed: Tenkōdo Hidekuni. [PLATE LXVIII.]

2351.—*Iron*, circular, with slightly raised rounded rim, chased in low relief with Raiden's wheel of drums in the clouds, the *tomoyé* pattern inlaid in silver, and the nails gilt; Raijin himself inlaid in high relief in silver with gilt scarf; holds in each hand a drumstick. Signed: Tenkōdo Hidekuni. *Ex Hawkshaw Colln.* late XIX. [PLATE IX.]

2352.—*Iron*, with raised rim, chased and inlaid in low relief with two horses, *shakudō* and *shibuichi*, by the side of a stream, under a weeping willow; the tree and moon crescent at back. Signed: Kinriusai Hidekuni. [PLATE XIX.]

2353.—*Sentoku*, inlaid in high relief with a wolf and a skull amongst long grass, moon inlaid *hirazōgan*. Signed: Kinriusai Hidekuni. [PLATE LXVIII.]

2354.—*Iron*, *mokko* shape, inlaid in relief with reeds covered with snow, and with *tsubo* seal of Hidekuni.

2355.—*Iron*, thin, *mokko* shape, with raised rim, chased in low relief with elongated dragons (gilt), the *seppa dai* outlined in waves, the inner part of the rim also, the intervening part slightly uneven. Signed: Kinriusai. *Illustrated in Hawkshaw Colln.*

2356.—*Shakudō*, inlaid in high relief with a wild boar scampering down a slope. Signed: Kawa Kazuoki. XIX.

2357.—*K.*, *shakudō*, *ishimé*, inlaid with a kingfisher perched on a reed above a golden stream; high relief *iroyé* work, powerfully modelled. Signed: Shiriudo Fu Shi Masahidé, with gold seal. [PLATE LXVII.]

2358.—*K.*, *shibuichi*, inlaid with a silver moon, *hirazōgan*, and originally with an *ototoguisu* on a dead branch, the body of which is now clumsily replaced by mother-of-pearl. Signed: [O]tsuki Mitsuhiro.

2359.—*Iron*, *mokko*, with narrowed top, inlaid with a black and gold wasp over a stream, *katakiri*, and chased in relief with a reed behind which appears the moon, silver *nunomé*. Signed: Kongosai Gwassan.

2360.—*K.*, *shakudō*, inlaid in high relief with an eel, the eyes gold. ? Ozuki, XIX.

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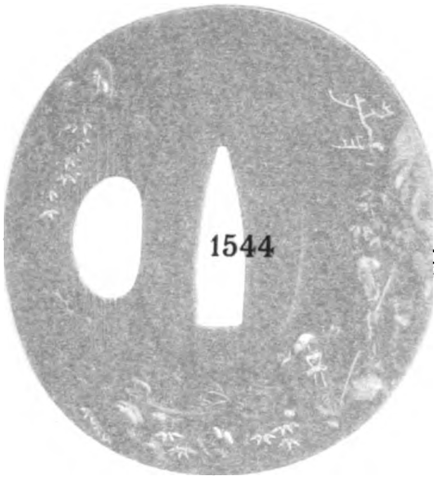
1493

1502 1499 1580

1428



1544

2675

1542

1500 1501 1497

1532

1492

LII. HAMANO.

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[illegible] relief *shakudō*, and *F.* with snow-covered [illegible]

[PLATE LXVIII.]

[illegible] *inuitsu* imitating either fish skin or a rough [illegible] inlaid with a grasshopper on [illegible]

[PLATE LXVIII.]

[illegible] relief with the story of Kanshin, the two fishermen [illegible]

[PLATE LXXXI.]

[illegible] in relief *shakudō*, and a large moon, silver [illegible]

[PLATE X.]

[illegible] and a doe under a maple tree. [illegible]

[PLATE LXVIII.]

[illegible] chased in low relief with Raiden's wheel [illegible] the mode *sitt*; Raijin hands of inlaid [illegible] and a drumstick. Signed: Tenkōdō Fujiwara [illegible] *Ka Hō* [illegible] *Kōdō*. Iaito XIX. [PLATE IX.]

[illegible] inlaid in low relief with two horses, *shakudō* and [illegible] a weeping willow; the tree and moon crescent a black. [illegible]

[PLATE XIX.]

[illegible] inlaid in relief with rocks covered with snow, and with *kaō* seal of Hidekō [illegible]

[illegible] with [illegible], chased in low relief with elongated dragons [illegible] the inner part of the rim also, the intervening part slightly [illegible] *Illustrated in Hackshaw Coin.*

[illegible] relief with a wild boar scampering down a slope. Signed: [illegible] XIX.

[illegible] inlaid with a kingfisher perched on a reed above a golden stream; [illegible] mud flied. Signed: Shōnōdō Fu Shi Masahidé, with gold seal.

[PLATE LXVII.]

2708. [illegible] inlaid with a silver moon, [illegible], and originally with an *obitogaisa* on a dead [illegible], the body of which now [illegible] mother-of-pearl. Signed: [O]tsuki Mitsu[illegible]

[illegible].—*Iron, mokko*, with narrowed top, inlaid with a black and gold wasp [illegible] stream, [illegible], and chased in relief with a reed behind which appears the moon, silver *raman-ji*. Signed: Kongoyō [illegible].

2800.—*K.*, *shakudō* inlaid in high relief with an owl, the eyes gold. ? Ozuki, XIX.

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NATSUŌ.

The last craftsman related to the Otsuki school is Fushimi Jisaburo, later Juro, finally known as Kano Natsuō. Born in Kyōtō on the 14th of April, 1828 (Bunsei XI.), he studied under Okumura Shohachi, Nakajima Raisho and Ikeda Kōjiu. He removed to Yedo in the first year of Ansei. In 1869 he was appointed by the Imperial Government to make new coins at the mint of Osaka at a salary of one hundred *yen* monthly. He made the fittings for one of the Imperial *Tachi*, served on the Juries of various exhibitions and on the Commission for the Registration of National Treasures. He was a superior artist, following the Maruyama school of painting in his designs and particularly fond of the carp and birds of Okyō. He made an extensive study of the ancient chasers, his predecessors, and during his professorship at the Tokyo school of art, he dictated a book called *Chokindan*, still in manuscript, in which he deals with their work, from the expert point of view. A number of opinions related therein have met with unfavourable criticism. His own work was imitated and *signed* with his name, in his own time, for sale to foreigners. In the thirtieth year of Meiji he suffered from a skin disease and he died on February 3rd, 1898. He was buried in Yanaka cemetery under the *Kaimyo* Hoyu In Shakuno Kayu Koji.

2361.—*Iron*, small *tsuba*, chased in low relief with the gable of a house to which is attached a bundle of reeds and leaves (gilt), inlaid with a swallow on the back. Signed: Natsuo.

[PLATE LXVIII.]

2362.—*Shibuichi*, of light colour, large *tsuba* without *riōhitsu*, rounded square with slight rim, polished surface, modelled in low relief on the back with a landscape by the shore of lake Biwa; on the other, a fisherman inlaid in high relief. Signed: Natsuo.

Illustrated in Hawkshaw Catalogue. XIX.

2363.—*Shibuichi*, with raised rim, chased in high relief with Jo at the foot of a large pine tree offering a *saké* cup to the tortoise; at back, *katakiri* and *hirazōgan*, the old woman Uba of Takasago, besom in hand, two cranes in flight. Signed: Natsuo. [PLATE LXVIII.]

2364.—*Iron*, chased with two geese and *kohone*, the bills copper, bud gold, one leaf *shakudō*. Signed: Natsuo, seal Kosho.

2365.—*Iron*, *mokko* shape, chased in relief with a carp in a swirl of water, inlaid with *mō* grass in gold and with *kohone* at back. Signed: Natsuo. [PLATE IX.]

2366.—*K.*, *iron*, chased with *shiguré*, inlaid with a creeper, a firefly and reeds, *iroyé*; *shibuichi* back. Signed: Natsuo. *Ex Huish Colln.*

2367.—*Iron*, circular with slight rim, chased in high relief with a kingfisher standing upon a rock at the foot of which waves are breaking; on the back the moon appears behind a cliff on the edge of which grasses show in silhouette. Signed: Natsuo, seal Kosho (oblong).

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KAMEYAMA AND SHIPPO.

The name KAMEYAMA is applied to *tsuba* made by Hazama, Sadahisa (Sadahidé) ‡ and one or two more of the Kunitomo family at Kameyama in Isé, they are in champlevé style with *sawari* or *shiromé* cast in the furrows and polished, the alloy being nearly white has been described as *shibuichi*, lead, or pewter by various writers with equal inaccuracy.

Hirata Dōnin (died 1646) and his followers made sword furniture, but the pieces attributed to Dōnin are few, their technique in higher relief than that of the later *cloisonné* guards in which the enamel is rubbed flat. It appears that a good deal of *cloisonné* was applied to sword furniture during the latter part of the Eighteenth Century and the early Nineteenth iron and other metals being used as a basis, about the same period one of the Hirata, named Harunari became a chaser, and his work in relief and *katakiri* is of very fine quality.

Unfortunately after the Restoration of Meiji, enamel, either purposely made or lifted from some older work, has too often been placed on sword furniture, owing to the foreign fancy for such work: rough Nagoya enamel covering the *whole* surface of *tsuba* made to look like very antique work, the blow-holes and bubbles being filled with wax, can be shown as a sample of the deceptions practised on the unwary.

It must not be inferred from this that small *tsuba* entirely covered with enamel were never used, as they were in fact worn, but probably for display only.

Although it is not of immediate application here it may be noted that in Kyoto *cloisonné* the *cloisons* are brazed on to the metal substratum, whereas in Nagoya they are merely stuck on with a mucilage made of seaweed and orchid root, then covered with powdered enamel of very low fusing point, and fired, when this first coating of enamel holds them sufficiently for the following filling to be placed on, fired, and polished. In Hirata work the brazing process was always resorted to; another characteristic feature is the presence of dots and spirals of gold wire between the patches of *cloisonné*.

KAMEYAMA TSUBA.

2368.—*Iron*, chased in *champlevé* and inlaid with *shiromé*, one one side a cock, on the other a bundle of *nusa*, perforated with a heraldic orange; gold *nunomé* rim. Signed: Sadahisa.

[PLATE LXXVI.]

2369.—*Niguromé*, chased and inlaid in *shiromé champlevé* with a cock, the comb copper and eye gold; *shinobugusa* at back. [PLATE LXXVI.]

‡ *Hisa* can be read Hide, Naga, Yei, Taka, Yoshi, or Shigé, but the readings *Sadahide* and *Sadahisa* are the only two at present in favour for that particular man's name.

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ENAMELS.—SHIPPO.

2370.—*K., shakudō,* inlaid in thick enamel with a Fuji mountain traversed by gold clouds, above a clump of pine trees, gold now rubbed smooth. Signed: Hirata Dōnin (died 1646).
late XVII. [PLATE LXXVII.]

2371.—*Copper,* etched surface, chrysanthemoïd design in sixteen petals, inlaid with crosses, dots, squares. triangles, stars constellation in gold and *shakudō hirazōgan* (Umetada work), and with clouds in *cloisonné* enamel. Signed: Hirata Narisuké. early XIX. [PLATE LXXVI.]

2372.—*Shakudō,* decorated in flat enamel, *cloisonné,* with various shells, starfishes, &c., in colours, gold powder giving an aventurine effect to the byssus. Unsigned.
Hirata work, XVIII. [PLATE LXXVIII.]

2373.—*Shakudō,* polished surface, inlaid in gold *hirazōgan* and in *cloisonné* enamels of various colours with thirty-three crests of three types. Inscribed: Akasaka Tadanori, in January of Bunkwa 2 (1805), made this by special request (*Rekishai kono sō*). *Ex Hawkshaw Colln.* [PLATE LXXVI.]

2374.—*Iron,* circular, perforated with six *mitsuaoi* crests and inlaid with the Takaramono in *cloisonné* enamel. XVIII.-XIX.

2375.—*Brass,* small, filled with *cloisonné* enamel, floral design of peach tree on light green opaque ground. early XIX.

2376.—*Brass,* small, coventional flowers and clouds in opaque *cloisonné* enamel. early XIX.

2377.—*Iron, mokko* shape, inlaid in high relief with tree peony, wood sorrel, *ran,* and wild rose, inlaid with a praying mantis and two pigeons *cloisonné* enamel. Signed: Yusai Saneoki, made to order "Kamo Keiri Agatanushi no Tamé," dated the third year of Bunkiu. 1863. [PLATE LXXVI.]

2378.—*Iron,* rounded square with *shakudō* rim, flat surface slightly chased with an outline of clouds, and inlaid at the lower part with the outline of peaked waves, reduced to brush strokes in silver in relief, decorated in enamels with three cranes in flight on one side and two on the the other. Signed: Shisatsu. *Ex Hawkshaw Colln.* [PLATE LXXVI.]

2379.—*Silver,* small *tsuba, mokko* shape, covered on both sides with opaque *cloisonné* enamels, celadon, yellow, purple, red, green and white: a dragon and clouds. *Ex Hawkshaw Colln.* XIX.

2380.—*Sentokudō,* one side plain, the other covered entirely with semi-translucent *cloisonné* enamels, the centre light green, the outside deep cobalt blue, with three *shippō* designs and three conventional dragons. *Ex Hawkshaw Colln.* XVIII.

2381.—*Copper gilt, nanako* ground, decorated with a *semis* of crests in *shakudō* and in *cloisonné* enamels, all within *shakudō* circles. *Ex Hawkshaw Colln.* early XIX.

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2382.—*Sentoku*, square with rounded corners, two karashishi and peonies, gouged and filled with opaque enamel. ? XVIII.

2383.—*Sentoku*, chased with a karashishi and peonies, gouged and filled with opaque enamel. ? XVIII.

2384.—*Shiromé*, with "bamboo" edge chased in champlevé with characters, the ground filled with blue and green enamel, and a square diaper; on the other side *Hōwō* and flowers, green enamel ground. XIX. [PLATE LXXVI.]

2385.—*K.*, *silver*, inlaid with three *paulownia* crests in *cloisonné* enamel, green and red. XIX.

2386.—*K.*, *sentoku*, chased with two *Hōwō* birds amongst *karakusa*, the intervals filled with coarse green enamel; *shakudō* back.

2387.—*K.*, *sentoku*, *cloisonné* all over, green ground with floral design. circa 1830.

2388.—*K.*, *shibuichi*, engraved on the back with a dragon. Signed: Mitsunori; subsequently "decorated" with two insects and a praying mantis amongst chrysanthemum, copper gilt with enamel. XIX.

2389.—*K.*, *shibuichi*, with copper back and frame, inlaid with crests and designs in *cloisonné* gold inlay, copper and *shakudō*, Hirata work. mid. XIX.

2390.—*K.*, *iron*, inlaid with three patches of *cloisonné* enamel, representing *tsuba*. XIX.

2391.—*K.*, *iron*, inlaid with *Kikkyo* in *cloisonné* enamel, and decorated with a grasshopper, *menuki appliqué*, *shakudō*. Blade engraved with the six famous poets.

2392.—*K.*, *shibuichi*, inlaid with a branch of plum blossom in green and red *cloisonné* enamel. early XIX. [PLATE LXXVII.]

2393.—*K.*, *silver*, chased in waves, inlaid with green enamel and with a huge rising moon, in mother-of-pearl. XIX.

2394.—*K.*, *shakudō*, inlaid with a hand drum, *tsuzumi* and a pair of cymbals, gold outlines filled with enamel. late XVIII.—early XIX. [PLATE LXVIII.]

2395.—*K.*, *iron*, inlaid in the centre with a butterfly, green and gold enamel, the ends gold *nunomé*.

2396.—*K.*, *shakudō*, inlaid with a pillow in relief, the pattern *cloisonné* enamel, engraved on *shibuichi* back with a man and woman, erotic design. late XVIII. [PLATE LXXV.]

2397.—*K.*, *silver*, with *shibuichi* back, *champlevé* design of Rinzu filled with enamels in various colours. XVIII.-XIX. [PLATE LXXVII.]

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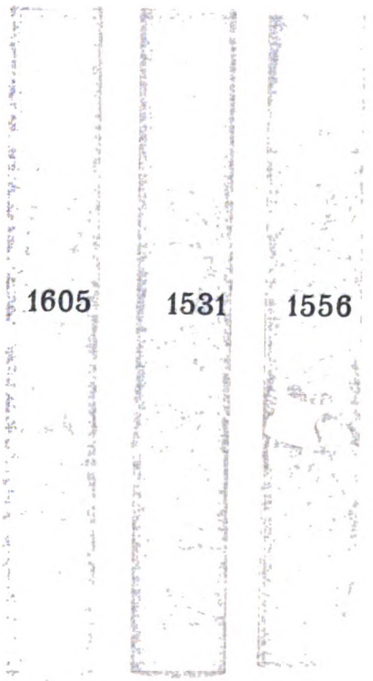

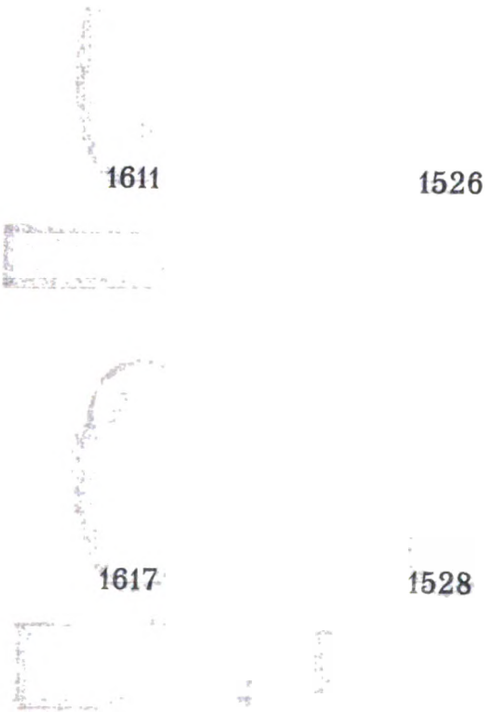

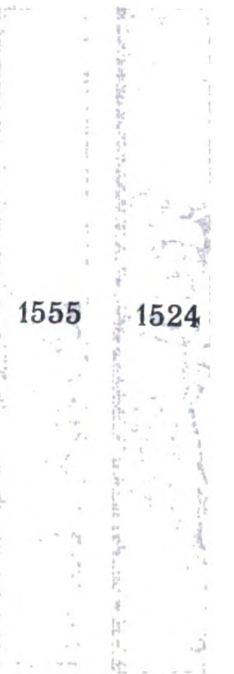

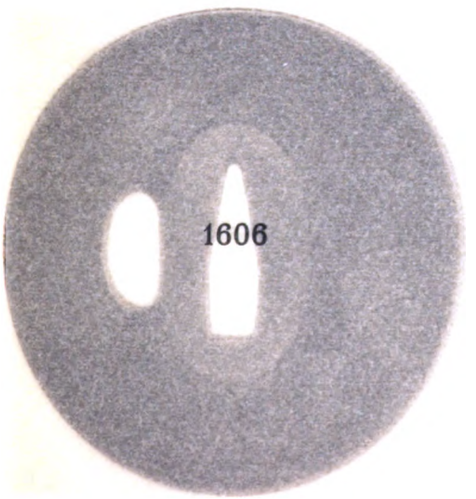

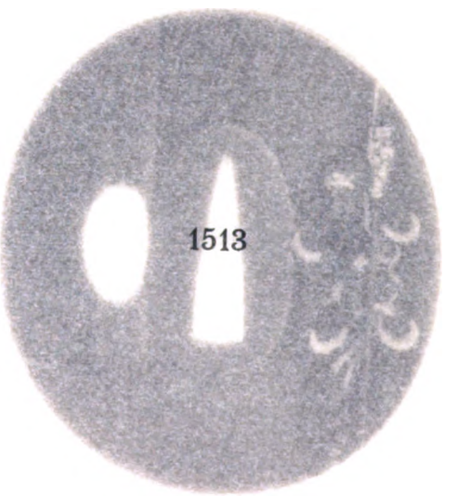

LIII. HAMANO.

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[illegible] and filled

? XVIII.

[illegible] with opaque [illegible]

? XVIII.

[illegible] characters, the ground filled [illegible] *Hōō* and flowers, green

XIX. [PLATE LXXVI.]

[illegible] enamel, green and red. XIX.

[illegible] *shiva*, the intervals filled with [illegible]

[illegible] with a floral design. circa 1830.

[illegible] Mitsumori; subsequently [illegible] chrysanthemum, copper gilt with

XIX.

[illegible] bird with crests and [illegible] in *cloisonné*

mid. XIX.

[illegible] enamel, representing *Isaba*. XIX.

[illegible] enamel, and decorated with a grasshopper, [illegible] poppies.

[illegible] green and red *cloisonné* enamel.

early XIX. [PLATE LXXVII.]

[illegible] enamel and with a huge rising moon,

XIX.

[illegible] and a pair of cymbals, gold outlines [illegible] XVIII.–early XIX. [PLATE LXXVIII.]

2365. *K*, [illegible] with a [illegible] green and gold enamel, the ends gold [illegible]

2367. *K*, *shibuichi* [illegible] with a pillow [illegible] on *cloisonné* enamel, engraved on [illegible] back with [illegible] and woman [illegible]

late XVIII. [PLATE LXXV.]

2367. *K*, [illegible] with *shibuichi* back, *chrysanthemum* [illegible] Ranzu filled with enamels in various colours

XVIII.-XIX. [PLATE LXXVII.]

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2398.—*K.*, *copper*, *ishimé*, inlaid with a Yojiro, a *denden taiko* and sort of dumbells, the two last articles *cloisonné* green and red. Hirata, early XIX. [PLATE LXXVII.]

2399.—*K.*, *sentoku*, inlaid in *cloisonné* enamels of various colours with a melon and an insect. early XIX. [PLATE LXXVII.]

2400.—*K.*, *iron*, decorated with two *tanzaku* and two fan-shaped panels in dark *cloisonné* enamel, hole at butt.

2401.—*Iron*, identical with above.

2402.—*K.*, *copper*, chased in relief with the story of Shiba Onko, the ground filled with green enamel. XVIII.

2403.—*K.*, *sentoku*, chased in floral design of conventional clematis, the ground roughly struck with *nanako*, *champlevé* enamel, poor work.

2404.—*F.*, *copper*, decorated in *cloisonné* enamels with a camp curtain stretched between pine trees in bloom, behind blue hills, and decorated with a crest: Ken Katabami of the Sakai family.

2405.—*Fuchi*, *shakudō*, inlaid in *champlevé* with blue bamboo, the withered part of the leaves *cloisonné* of reddish tone. early XIX.

2406.—*F.K.*, *copper gilt*, decorated with *cloisons* of flat wire ready for enamelling. XIX.

2407.—*F.K.*, *niguromé*, inlaid in *cloisonné* enamels with *sagittaria* in flower.

2408.—*F.K.*, *shakudō*, inlaid in coloured *cloisonné* enamels with a *nanten* plant. [PLATE LXXVI.]

2409.—*F.K.*, *shakudō*, inlaid in coloured *cloisonné* enamels with narcissus on each piece. [PLATE LXXVI.]

2410.—*F.K.*, *shakudō*, inlaid in Hirata style with fan panels and volutes of gold wire. [PLATE LXXVII.]

2411.—*F.K.*, *shakudō*, *ishimé*, inlaid in Hirata style with hawk's feathers attached to a silver string.

2412.—*F.K.*, *niguromé*, decorated with *aoi* in green *cloisonné* enamel with gold tendrils. [PLATE LXXVII.]

2413.—*Iron*, originally perforated with a conch trumpet, now filled with opaque enamel.

2414.—*Sentoku*, Choryo and the dragon, cast, gouged and filled with deep green enamel.

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MOKUME AND GURI.

MOKUMÉ is a material obtained by piling up on top of one another thin sheets of various metals and alloys, beating them out of shape in various ways and heating them so that they form a homogeneous mass, then planing down the slabs so as to obtain sheets or veneers in which the various layers of alloys show in their respective colours after pickling. There are several kinds of *mokumé*; *tsuba* made entirely of this material or merely covered with it are now extremely rare.

GURI BORI consists in a metallic imitation of Guri lacquer, sheets of *shakudō* and copper, or of the same metals and *shibuichi*, are piled up, sweated or brazed, and then cut with deep V grooves in patterns; this work was done by the Takahashi and a few other people of the Ito and Shoami families. It is interesting to note that Guri lacquer was used to cover armour scales in China about or before the Eighth Century: "The slightly curving pieces of hard leather, perhaps of camel skin, bore thick lustrous lacquer on both sides generally applied in successive coats of brilliant red and black up to the number of seven. Decorative effects were produced by scraping small ornamental designs such as rings, ellipses, double hooks and the like through the various top coats of lacquer after the fashion of *sgraffito* paintings . . . ." (Aurel Stein, Ruins of desert Cathay I., 443—Macmillan, 1912).

2415.—*Mokumé, suminagashi* pattern, the back copper incised with a poem:

Kata kawa no *mokumé* wa, saya ni amari keri.

"A wooden grain on one side is fitted into the scabbard." Signed: Takaō.

2416.—*K.*, *mokumé*, with *ishimatsu centre*, the back brass. Signed: Tadayoshi. [PLATE LXVII.]

2417.—*K.*, *shibuichi*, inlaid at both ends with *ishimatsu* and in the centre with a fan-shaped panel of *mokumé*. [PLATE LXVII.]

2418.—*K.*, *mokumé*, in large patterns of silver, *shakudō* and copper. late XVIII.—early XIX.

2419.—*K.*, *mokumé*, large pattern of silver, copper and *shakudō*, silver back, scratched style.

2420.—*K.*, *guribori*, three layers of copper, two of *shakudō*, outer facing *shibuichi*. Signed: Harumasa. [PLATE LXVII.]

2421.—*F.K.*, *mokumé* of copper and *shakudō* imitating the veining of wood.

2422.—*Mokumé* of copper and *shakudō*, inlaid with gold wire *hirazōgan* in plaited pattern.

2423.—*Mokumé* of copper and *shakudō* in same style inlaid with gold *Rinzu*. [PLATE XXVIII.]

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2424.—*F.K.*, *mokumé* of gold, *shakudō* and copper, twisted in a spiral on *K.*, and imitating breaking waves on *F.*
[PLATE LXXVII.]

2425.—*F.*, *mokumé*, "*Suminagashi*" of *shakudō* and copper. *Ex Hawkshaw Colln.*

2426.—*F.K.*, *mokumé* of copper and *shakudō* in four layers, chased with flutings and serrations.
Ex Hawkshaw Colln. [PLATE LXXVII.]

2427.—Pair of *tsuba*, *guri* of *shakudō* and copper in seventeen layers, with *shakudō* faces.
[PLATE LXVIII.]

2428.—*Guri*, oval, seven layers each of *shakudō*, and copper, the faces *shibuichi*, and set of small fittings to match.
[PLATE LXVIII.]

2429.—*Guri* of copper and *shakudō*, small *mokko*, and *F.K.* to match.

2430.—*Guribori*, *tsuba*, same style.

2431.—*F.K.*, *guri bori* of five layers with *shibuichi* face.

2432.—*F.K.*, *guri bori* of six layers, *shibuichi* face.

2433.—*F.K.*, *guri bori*, pair, same style.

2434.—*F.K.*, pair of *guri bori* of five layers with *shibuichi* face.

2435.—*F.K.*, *guri bori* of copper and *shakudō*, in eight layers with *shakudō*, deeply incised.

2436.—*F.K.*, *guri bori* of three thick layers: *shakudō*, copper and *shibuichi* deeply incised, flat Kashira.

2437.—*K.*, *guri bori* in six layers: copper, *shakudō* with *shibuichi* outer layer.

2438.—*Lacquer*, pair, leather lacquered black, with crest of the Makino family repeated five times on each.

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ALPHABETICAL SECTION AND INDEX.

A

Akabumi, Yurakusai, p. 121.
Akao, p. 86.
Aki, Shoami, 244.
Akiyoshi, 2191.
Arisada, 344.

C D

2439.—Very dark *shibuichi*, chased in low relief with a tiger, springing forward in a wind-tossed clump of bamboo. Signed: Ogawa Chikamitsu. *Ex Hawkshaw Colln.* XIX.

2440.—*Copper*, with oval raised rim, gilt, imitation of an old wooden *tsuba*, eaten by worms, one of which is crawling out of its hole and another one just showing (silver body, *shakudō* head); a common fly walks on the face of the *tsuba*, inlaid in high, natural relief (silver, *shakudō*, copper). Signed: Chikaaki (Kane nao). *Ex Hawkshaw Colln*, XIX.

Chikayuki, Hamano, 1530.
Chikayuki, Ihosai, 1531.
Chikuzanken, Teikan, 2228.
Chokwan, Hamano, 1532.
Dōnin, Hirata, 2370.

E F

Egawa, p. 165.

2441.—*Iron*, deeply chased with three Gaku on each face, inlaid on one side with characters in gold *nunomé*, partly rubbed away. Signed: Yasaka Eikan.

Eimin, 2033.
Eizui (Nagayuki), 1535.
Eizui, Shokiuken, 1533.
Enzo, 793.

2442.—*Shakudō*, large oblong with cut corners, raised rim, the whole ground gilt Y *ishimé*, decorated in high relief with an elephant, seated, playing *hana kurabé* with Sojobo the Tengu King; a rope twisted between the huge nose of the Tengu and the trunk of the animal; at the back, the feather fan of Sojobo. Signed: Carved by Fumikatsu in the 2nd year of Ansei. 1855.

Ex Hawkshaw Colln.

Furukawa, p. 128.

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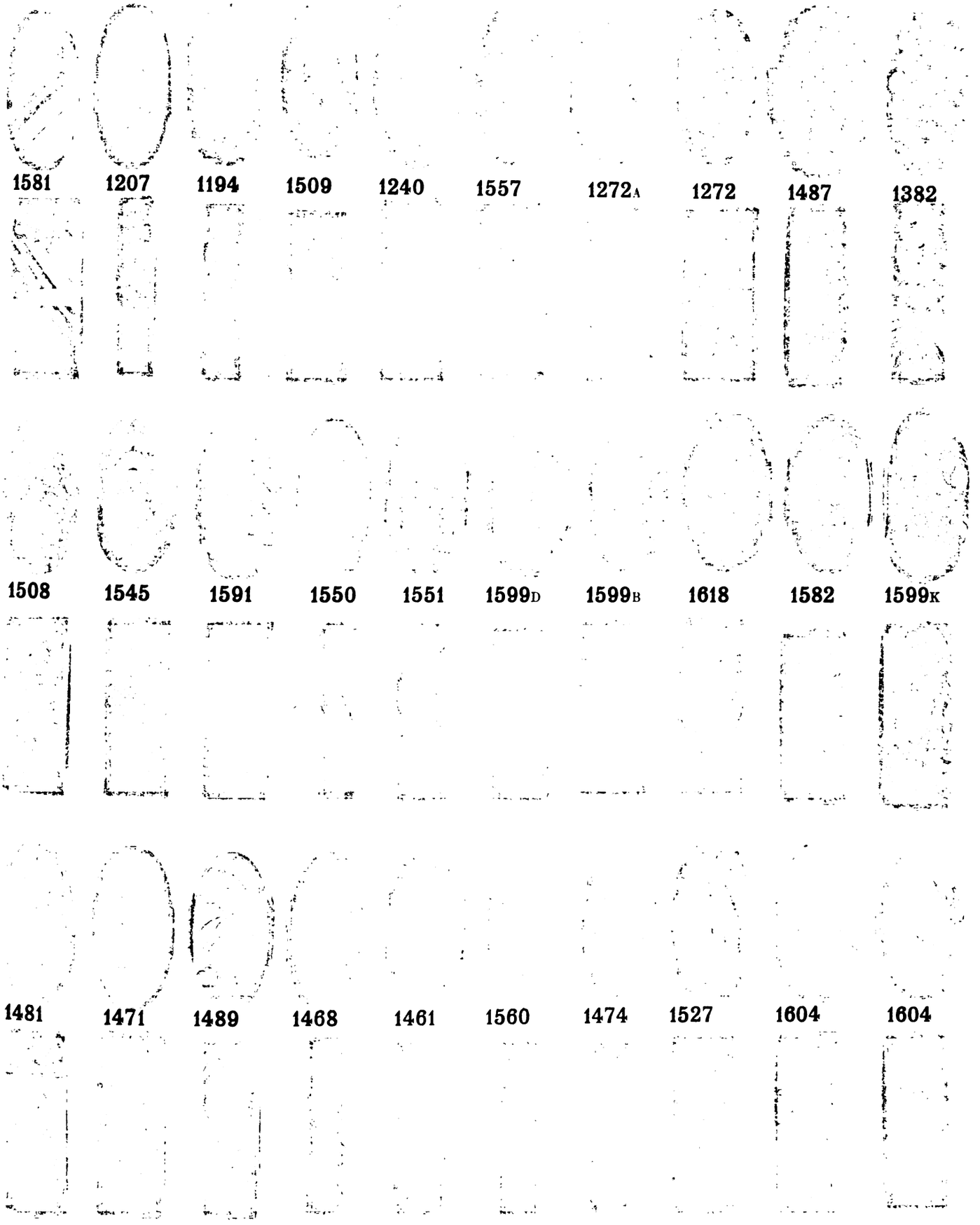

LIV. HAMANO.

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[illegible] SECTION AND INDEX.

A

1581 1207 1194 1509 1240 1557 1272[illegible] 1272 1487 1382

C D

[illegible], glazed in low relief with a tiger springing forward in a wind-
[illegible] Ogawa Gekanitsu. *Ex Hackshaw Collu.* XIX.

[illegible] imitation of an old wooden *Iseka*, eaten by worms,
[illegible] one just showing (silver body, *shakudō* head);
[illegible] in high, natural relief (silver, *shakudō*, copper).
Ex Hackshaw Collu, XIX.

1508 1545 1591 1550 1551 1599b 1599a 1618 1582 1599k

E F

[illegible]

234 [illegible] with characters
in gold [illegible]
Kinda, [illegible]
[illegible]
[illegible] head.
[illegible] 793.

1481 1471 1489 1468 1461 1560 1474 1527 1604 1604 *Shabo* [illegible]
[illegible] gilt *Yaiyané*,
[illegible] with Sojobo the Tengu King;
[illegible] of the animal; at the back,
[illegible] year of Ansei. 1855.
Ex Hackshaw Collu.

Fukokwa, p. 128.

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G

2443.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with the trunk of the great Icho tree of Kamakura Hachimangu, and with books and a bookstand on *F.*, *iroyé* work; *yasurimé* finish on edges and *tenjokane*. Signed: Gansuiken, dated Manyen 2, first month. Gold seal on side of *Fuchi*.

1861. [PLATE IX.]

Genchin, Furukawa, 1765.

2444.—*Shibuichi*, engraved on deep *katakiri* with a crab on one side and a reed on the other. Signed: Genichi Hogen (Shiba family). XIX. [PLATE LXXXII.]

Genjō, Horiguchi, 975.

2445.—*K.*, dark *shibuichi*, chased in *intaglio relievato* with a full size figure of Fukurokujiu holding a *makimono*. Signed: Giōkuchiken. XIX.

2446.—*Iron*, chased in *intaglio relievato* with Shōki sword in hand; at the back *Oni* hiding under a bridge. Signed: Giokuriuken.

Gotō, p. 22.

Gwassan, Kongosai, 2359.

H

2447.—*K.*, *iron*, chased in relief with a chrysanthemum on a long stem; the blade, sharp on one side, cut as a saw on the other (amateur's work). Signed: Hachibei. *Ex Huish Colln.*

Hakuhotei, 2047.

2448.—*F.K.*, *copper*, shallow piece delicately chased with a minute dragon in clouds, and Fuji rising above the top of the *Fuchi*. Signed: Hakuriusai. XIX. [PLATE LXXXII.]

2449.—*K.*, *shakudō*, shaped as a quiver, details inlaid silver and gold. Signed: Toendo Hakuun. XIX.

Hamano, p. 103.

Haruaki, 2139.

Haruaki, see Shummei Hogen.

Haruchika, Hamano, 1536.

Haruhidé, Nakajima, 1949.

2450.—*K.*, *copper*, *nanako* rubbed with gold, inlaid with a carp in high relief *shakudō* rubbed with gold, on a conventional stream, *myriophyllum* gold. Ishiguro style. Signed: Harukuni.

[PLATE LXIII.]

Harumitsu, 2303

Harumitsu, 1540.

Harumitsu (Shunko), 976.

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2451.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with ducks, *iroyé*, one on a branch and two (*F.*) beneath a dead tree. Signed: Hirata Harunari. [PLATE LI.]

Harunori, 2304.

Haruteru, Shojiuken Hamano, 1542.

2452.—*K.*, *shibuichi*, inlaid with the three-headed Marishiten on a golden boar. Signed: Sei Harutsura (on gold plate). [PLATE LXVII.]

Haruyoshi, Shojiuken Hamano, 1544.

Haruyuki, Shoundo Hamano Ippo, 1545.

Hashimoto Shōsei, 1066.

Hata, p. 119.

Hideaki, Ichijiuken, 2141.

Hideaki, Ishiguro, 2142.

Hideaki, Tokao, 2143.

Hideaki, Tsukada, 1665.

Hidechika, 1863.

2453.—*Shakudō*, small *tsuba*, inlaid in low relief with two Manzai dancers and a *shimenawa*. Signed: Hidechika. XIX.

Hideharu, Tōjōken, 1546.

Hidekazu, 1547.

Hidekuni, Kinriusai, 2352.

Hidekuni, Tenkodo, 2349.

Hidemasa, 978.

Hidemitsu, Shunko, 4438.

Hidemoto, 1548.

Hidenaga, 2008.

Hideoki (Otsuki), Kawa, 2348.

2454.—*Iron*, almost square, chased in low relief with a stream, inlaid with a thin gold crescent moon and a cuckoo in flight, silver, Signed: Hideoku. mid. XIX.

Hidetoki, 2009.

Hidetoki, Tokuno, 1549.

Hidetomo, Omori, 2011.

2455.—*K.*, *shakudō*, engraved in *katakiri* with Daruma holding a *hossu*, the cuts gilt, the back also gilt, incised with a sprig of rice. Signed: Hidetomo after Tanyū. XIX.

Hidetoshi, Ichiriusai, 2150.

Hidetoshi, Ippiosai, 2016.

Hidetoshi, Omori, 2014.

Hidetoshi, Shigeta, 2036.

Hidetsugu, 2306.

Hideuji, Omori, 2017.

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2456.—*K.*, *shibuichi*, *katakiri* and *kebori* a man mounted on a tub in which he washes roots in the moonlight. Signed: Hideyoshi. (Cf. *Kozuka* 1763).

2457.—*K.*, *shibuichi*, *katakiri* and *kebori* Hotei looking at the moon in the sky, vertical design, the head of the God and that of the child on his shoulder foreshortened, the bag deeply incised. Signed: Hideyoshi (Teruyoshi).

Hideyuki, 2305.

Hideyuki, Riuchiken, 1550.

Hikoné, Shoami, 261.

Hikonébori, p. 39.

Hirano, p. 134.

2458.—*Shakudō*, *ishimé*, small, inlaid with children's toys in relief *iroyé*: *inubariko*, top, *denden taiko*, *suzu*, &c. Signed: Hirokatsu.

Hiromasa, Giokujiuten, 1710.

Hirosada, 1701.

Hirosada, Kingiokudo Miōchin, 4430.

2459.—*Niguromé*, irregular shape and surface, chased and inlaid in relief with three monkeys and a chestnut tree above a river, *iroyé* work. Signed: Hiroshige.

2460.—*Iron*, chased in *intaglio* and inlaid in low relief *shibuichi* and gold with Hotei and his bag; at back, pine tree cut in nervous chisel strokes. Signed: Enjiusai Kwanri (Hirotoshi).

Noda, mid. XVIII.

2461.—*K.*, small, *mi-parti shibuichi* and copper, two white storks in flight over a *naruko* (scarecrow), *hirazōgan*. Signed: Giokuriuken Hirotsugu. XIX.

Hirotsugu, Haruta, 1177.

Hiroyasu, 1711.

Hiroyoshi, 1662.

Hiroyoshi, Jogetsusai, 1706.

Hiroyuki, 1554.

Hiroyuki, Chihakuken, 1712.

Hirozaemon, Watase, 1253.

2462.—*Iron*, cut in Akasaka style with three sails above clouds, the lower part inlaid with shells and a crab, *shakudō* and *iroyé* work. Signed: Hisahidé.

2463.—*K.*, *shakudō*, *nanako*, a temple servant carrying a lantern, under a wind-swept pine tree, to which is attached a *shimenawa*, looking upwards at the moon; *iroyé* work in high relief. Signed on gold back: Hisanori.

2464.—*F.K.*, *shibuichi*, inlaid in relief on *K.* with a cock on whose back stands a sparrow, gold, and on *F.* with a cock and chick; *iroyé* work in high relief. Signed: Hisanori.

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2465.—*K.*, *sentoku*, inlaid in low relief with two trout-like fishes swimming amongst water weeds deflected by the current; *iroyé* work. Signed: Hisatomi. [PLATE LXI.]

2466.—*K.*, *shakudō*, decorated with a *ran* plant, the long leaves in minute *kebori* imitating the nerving of the leaf, the flowers inlaid gold. Signed: Hisatoshi. early XIX. [PLATE LXIII.]

2467.—*Iron*, octagonal, convex, etched with a dragon in a vortex of clouds, inside and out. Signed: Hisayuki (Kiukio). XIX. [PLATE V.]

Hisayuki, 1556.

Hitotsuyangai, p. 134.

Hizen, p. 48.

2468.—*F.K.*, *shibuichi*, inlaid in relief *iroyé* with Gama Sennin on *K.*, and Tekkai on *F.* Signed: Hojiusai. [PLATE LXIX.]

2469.—*Iron*, with key pattern in *itozukashi* forming a square frame. Signed: Osawa Hōkio.

Horiguchi Genjō, 975.

2470.—*F.K.*, dark *shibuichi*, chased in rough *ishimé* imitating pitted stone, inlaid with a black spider and gold web on each piece. Signed: Hoso.

2471.—*Iron*, circular, flat, chased in deep *intaglio relievato* with a cock and chick, gilt; hen on reverse. Signed: Hoso. *Ex Hawkshaw Colln.* [PLATE XLIII.]

I

Ichiga, Yamazaki, 519.

Ichijō, 334.

Ichinomiya, p. 129.

2472.—*Iron*, chased in relief with an old plum tree in bloom, gold *nunomé* clouds at lower part. Signed: Enjiusai Ichirin.

Ichirin, Kensuido, 1240.

Ichiriushi, see Toshikagé.

Ikkin, 377, 389.

Ikkio, Sugioka, 357.

2473.—*K.*, *ebony*, inlaid in Shibayama style with a plum tree in flower. Signed: Ikko. XIX. [PLATE LXXVII.]

2474.—*Iron*, chased in the round with five monkeys holding on to one another and to a branch of persimmon bearing a gilt fruit. Signed: Ikkwan.

Inaba, p. 82.

2475.—*F.K.*, *niguromé*, *nanako*, chased in high relief with an *Oni otoshi*. The man on *K.* with copper face and arms holding a box of peas, the small *Oni* running away amongst straw streamers, carrying on its head a *mochi* and *daidai*. Signed: Juju Ippo. [PLATE LXXX.]

Issei (Kazumasa), 349.

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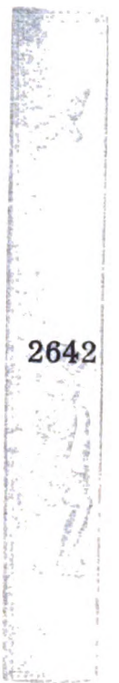
1568



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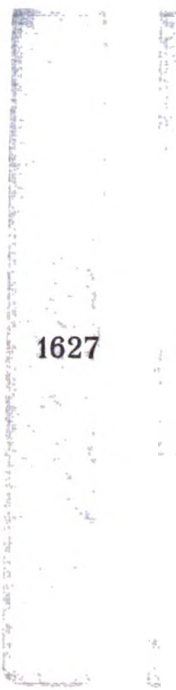

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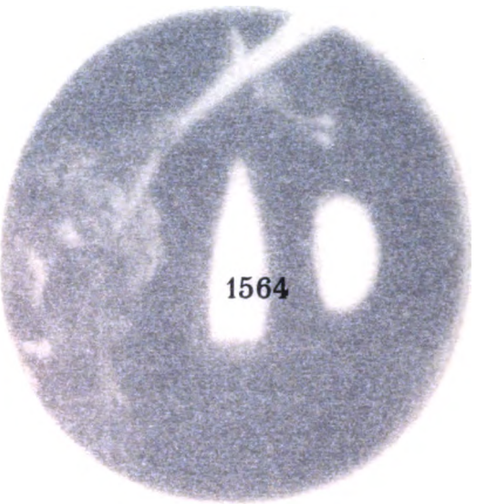

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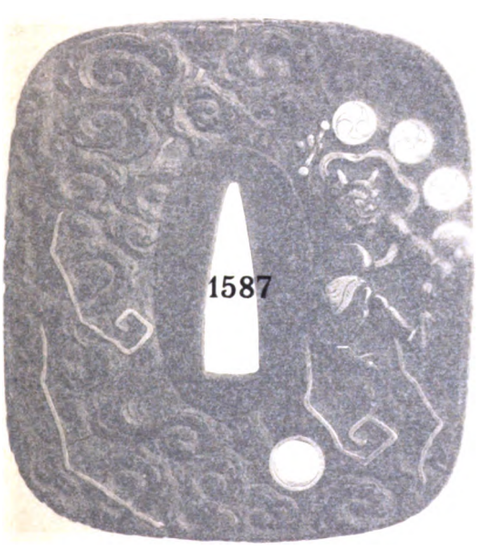

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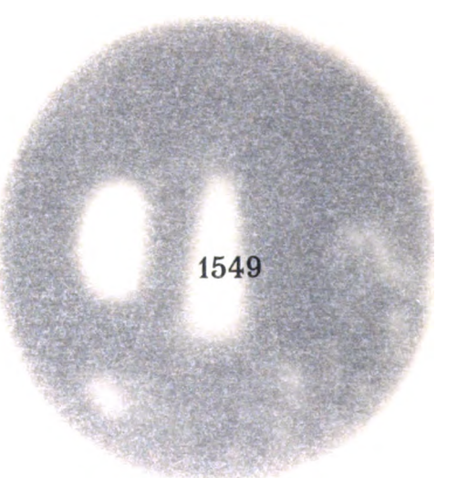

1549

LV. HAMANO.

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[illegible] like fishes swimming amongst water [illegible] [PLATE LXI.]

[illegible] long leaves in minute *kibori* imitating [illegible] early XIX. [PLATE LXIII.]

[illegible] in a vortex of clouds, inside and out. [illegible] XIX. [PLATE V.]

[illegible] on *K.*, and Tekkai on *F.* [PLATE LXIX.]

[illegible] : Osawa Hōkio.

[illegible] stone, inlaid with a [illegible]

[illegible] and chick, gilt; hen [illegible] [PLATE XLIII.]

[illegible]

[illegible] *unomé* clouds at lower [illegible]

Ichirushi, see [illegible]

Ikkin, 377, 389.

Ikkio, [illegible]

2473.– [illegible] signed : Ikko. [illegible] [PLATE LXXVII.]

2474.– *Iron*, chased in the [illegible] her and to a branch of persimmon bearing a gilt fruit. [illegible]

Ishiba, p. 82.

2475.– *F.K.*, *nigurumé*, *nanako*, chased in [illegible] *Tsuba*. The man on *K.* with copper face and arms holding a box of peas. [illegible] away amongst straw streamers, carrying on its head a *mochi* and *daidai*. Signed [illegible] [PLATE LXXX.]

Issei (Kazumasa), 349.

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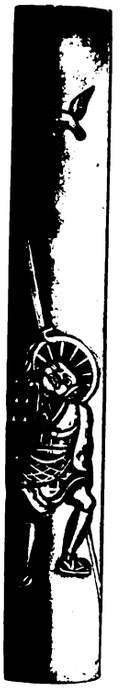

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2476.—*Iron*, oblong, two dancers, man and woman in very high relief in the moonlight, herbs of autumn in low relief (the figures are a later addition). Signed: Hashimoto Isshin.

2477.—*Shibuichi*, hammered surface inlaid with a quail, two butterflies, gold chrysanthemum and lotus leaves; seal Kazuzane (Isshin). XIX. [PLATE LXXXII.]

Isshin, Wada Masatatsu, 402.

Isso, Kanahara, 514.

Iwama, p. 119.

J

Jacoby, Herr Gustav, p. 43.

Jakushi, 632.

Jakushi, Kiyosanjin, 634.

Jochu, 760.

Jochiku, 736.

Jochiku, Yukokuken, 747.

Jochin, Furukawa, 1771.

Jogetsusai, 1699.

Joi, p. 95.

2478.—*F.K.*, *copper*, *nanako*, *K.* inlaid with two trout, *shibuichi*, and three more on *F.* with bamboo, *shakudō* and gold; a line of rough chisel dots forms the ridge on the side of each fish. Signed: Joriuken. XIX.

2479.—*Iron*, chased in relief and in openwork. In an opening of a rock sits a Chinese sage reading a *makimono*, on one side fire-flies in flight over a brook show him as Shaen, on the other snow ground make him Rinto; the subject is known as *Keisetsu*. Signed: Ungansai Josan. [PLATE LXXI.]

2480.—*K.*, *iron*, in the shape of a cherry trunk with a twig bearing blooms; the back chased as a rain storm. Signed: Ungansai. [PLATE LXXIV.]

Josen, 761.

2481.—*Shibuichi*, chased with a dragon in clouds, low relief work with *ishimé* shading. Signed: Shojiusai Joshin. XIX.

2482.—*Iron*, chased in low relief with seven horses, three in a river and the others under a willow. Signed: Hiriusai Joseki.

Josui, 762.

Jowa, 1324, 1325.

Joyei, Shoyosai, 2134.

Jugakusai, Ishiguro, 2113.

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2483.—*F.K.*, *shibuichi*, Sojobo on *K.*, low relief chasing with face and details inlaid, watching two *tengu* fighting on *F.*, same treatment. Signed: Juho.

Jujo, Gotō, 311.

2484.—*Kojiri* and *koiguchi*, silver, chased and inlaid with a silver waterfall and stream. Signed: Jumei. XIX.

Junjo, Gotō, 307.

Jurio, Nagayoshi, 2315.

Jutei, 4470.

K

Kagemasa, 4420.

Kakusensai, 2261.

Kakujusai, 2112.

2485.—*K.*, *shibuichi*, *ishimé*, inlaid in relief with a *suima* insect (water horse), two *coccinella* and reeds, *iroyé* work. Signed: Kakushisai. XIX.

Kameyama, p. 176.

2486.—*Iron*, inlaid with *cryptomeria*, *shakudō*, chased with rain lines in relief and pierced with a cuckoo in flight; gold seal Kammei (Motoaki). XIX. [PLATE LXVIII.]

Kanechika, 979.

Kaneiyé, 12.

2487.—*Iron*, circular, fluted surface, the convex side on one face corresponding to a concave flute on the back; cut in openwork with the silhouette of two swallows in flight. Signed: Kaneharu. *Ex Hawkshaw Colln.* XIX. [PLATE XLIV.]

2488.—*Iron*, inlaid in low relief with Shoriken crossing the sea on his sword. Signed: Kanehisa. [*Illustrated in* "*Legend.*"]

Kanejuro, Shoami, 245.

2489.—*Iron*, circular, inlaid with wild ducks and reeds, *shakudō* and copper gilt. Signed: Kanenaga of Aizu. XIX.

Kanenobu (Kiami), p. 83.

Kanenori, Kanyeishi Nomura, 560.

2490.—*Iron*, inlaid in relief with a camellia branch and bloom, and on the back with an *equisetum*. Signed: Kaneshigé. late XVIII.—early XIX.

2491.—*Iron*, plain, with Hotei's bag and fan chased in relief, the god inlaid looking up at the moon. Signed: Kaneshigé. late XVIII.

2492.—*F.K.*, *shakudō*, engraved in *katakiri* with a Buddhist priest in meditation on *K.*, and a river and *patrinia* on *F.* Signed: Chishiki Kaneyasu. early XIX. [PLATE LXXX.]

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2493.—*F.K.*, *shakudō*, *F.* chased in strong *katakiri* with Hotei asleep in his bag, and two children pointing at the moon crescent (gold on *K.*) rising above waves. Signed: Kaneyasu (Chishiki). [PLATE LXXX.]

2494.—*Iron*, decorated in *nunomé* of gold, silver and copper with *karashishi*, four on one side, three on the other. Signed: Kanji of Choyo (Nagasaki). XVIII.

Kaneyuki, Otsuriuken (Hamano) Miboku, 1559 *et seq.*

Kanrinshi, 2134.

Kanyeishi, Nomura Kanenori, 560.

2495.—*Iron*, large, etched with *rinzu*, *karakusa* and diapers on one side, begonia and bamboo on the other. Inscribed: Kashu no jiu (only). XVIII.-XIX.

2496.—*K.*, *shakudō*, irregularly plaited with gold and covered with *nanako*, inlaid in high relief with two *makimono*, one silver unrolled, the other *shakudō* rolled; gilt back. Signed: Yasuda Katanori, about 1800. [PLATE LXVIII.]

Katataka, 794.

2497.—*K.*, *iron*, chased in low relief with waves, dotted with gold, on which is inlaid in high relief a *minogamé*, *shakudō*. Signed with seal only: Katsu.

Katsuaki, 980.

2498.—*K.*, *shibuichi*, two *chidori* in relief, legs and eyes gold, over a long breaking wave in low relief. Signed: Katsuchika. Yedo, XIX.

2499.—*F.K.*, *shibuichi*, *K.* chased in low relief *intaglio* with a young man playing a flute; *F.* inlaid with a maple tree, *shibuichi* and gold of two colours. Signed: Katsuchika. Yedo work, XIX.

2500.—*F.K.*, *shakudō*, chased in relief with a dragon passing through mud, on both pieces, flames and whiskers gold. Signed: Katsufusa at the age of 72. XIX. [PLATE V.]

Katsuhira, Hagiya, 2204.

Katsuhiro, Isshosai Takasé, 2198.

Katsuhisa, Kuwamura, 648.

2501.—*Iron*, overlaid with a figure of Daruma worried by a wasp, bossed *shibuichi* and copper in very high relief; *koro* and *teppatsu* at back. Signed: Seigenken Katsuhisa. mid. XIX.

2502.—*K.*, *copper*, with *shakudō* back, a peasant's hat and mattock in relief amongst grass, *iroyé* work on *nanako* ground. Signed: Shogawa Katsuhisa. XIX. [PLATE LXIII.]

2503.—*F.K.*, *shibuichi*, chased in relief with the Seven Sages in the Bamboo Grove, details gold and silver. Signed: Hokensai Katsukoto (*koto=aki*, *yuki*, *nori*, &c.). [PLATE VII.]

2504.—*Shibuichi*, with raised rim, inlaid in very high relief with a silver crane (bill and legs gilt) over pine trees of copper and *shakudō*. Signed: Katsukuni. XIX. [PLATE LXXIII.]

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2505.—*F.K.*, pair, dark *shibuichi*, inlaid with warriors in high relief, minutely chased with full details, one on horseback and two arguing; on the other pair, Yoshitsuné on horseback with arrow in hand, foot soldier with *naginata* on *F.* Signed: Tsugawa Katsujiu (Katsunaga). XIX.

2506.—*Mokko* shape, "Day and night," polished surface with slightly raised edge, chased on one side (*shakudō*) with a maple tree in relief, behind which appear the moon and a flight of geese, the night effect is accentuated by silver dots representing stars; on the other side (*shibuichi*), in the foreground a cherry tree in bloom by the water edge, and two swallows in flight, in the distance, behind the river, banded clouds disclosing in silhouette some tree stumps outlined on the golden glow of the sunset, a column of smoke rising from a group of three houses almost hidden in the pines; gold *pointillé togidashi* in bands in the sky. Signed: Taikiuan Katsumi.

[*One side illustrated in Hawkshaw Catalogue, the reverse on* PLATE X.] circa 1870.

Katsumitsu, 795.

Katsumitsu, Ichiriusha, 2307.

Katsumori, 4526.

Katsunori, Ito, 4404.

2507.—*F.K.*, *shibuichi*, chased and inlaid in relief with Koreijin and tiger on *K.*, and Bashiko performing acupuncture on a dragon, on *F.* Signed: Saiunken Katsunaga. late XVIII. [PLATE LXXX.]

2508.—*Iron*, inlaid in relief with two dancing girls after a picture of Okyo, wild geese, Kikyo and moon at back. Signed: Katsunori (Shōjo).

2509.—*K.*, *shibuichi*, chased and inlaid in very high relief with a tiger, *shakudō* with gold stripes, and bamboo, *iroyé*. Signed: Tokosai Katsusada. XIX. [PLATE LXVII.]

2510.—*F.K.*, *shakudō*, *F.* chased with a tiger, the stripes inlaid gold; *K.* inlaid with a dragon, chased in high relief *shibuichi*, in a storm cloud. Signed: Tokosai Katsusada.

Katsushige (Shinozaki), 2035.

Katsuyuki, 1663; cf. 1563.

Katsuyuki, Juhōsai, 1563; cf. 1663.

Kawaji, 893.

2511.—*K.*, *iron*, decorated with a *torii* in relief on a slope, and a poem in gold inlay:

Yudachi ya tawo Mimeguri no kami naraba

"The summer shower is given around him by the God of Mimeguri." (The temple itself received no rain after the peasant's prayers). Signed: Kazuhisa in gourd seal.

Kazumitsu, 1123.

2512.—*Iron*, pair, *mokko*, roped edge chased with waves and an anchor in low relief, dotted with gold and silver. Signed: Kazunori. XIX. [PLATE VIII.]

2513.—*Copper*, *ishimé*, inlaid in very high relief with a carp, *ashinaga ebi* and an eel, in *shibuichi*, *mō* grass, gold. Signed: Reiunsai I. Kazusada. [PLATE LXXVIII.]

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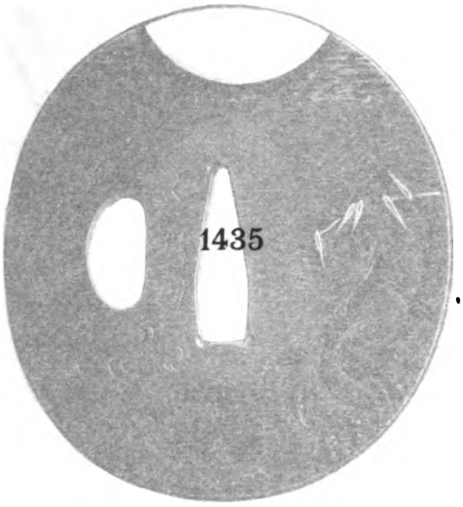

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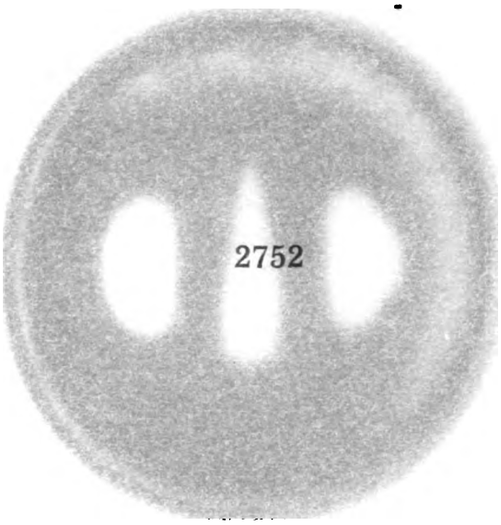

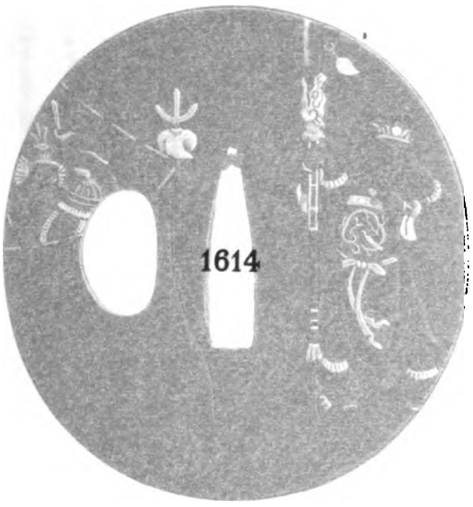

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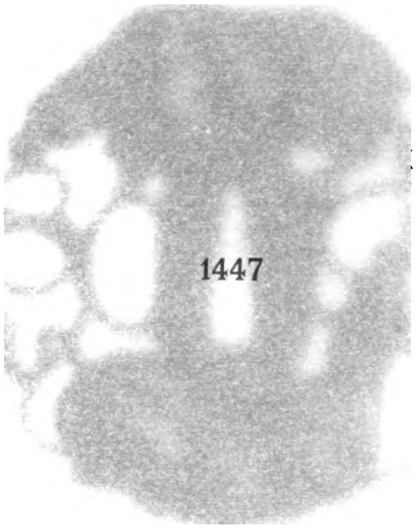

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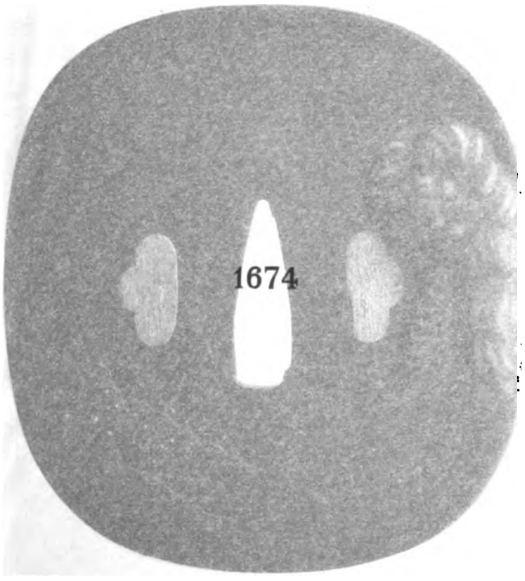

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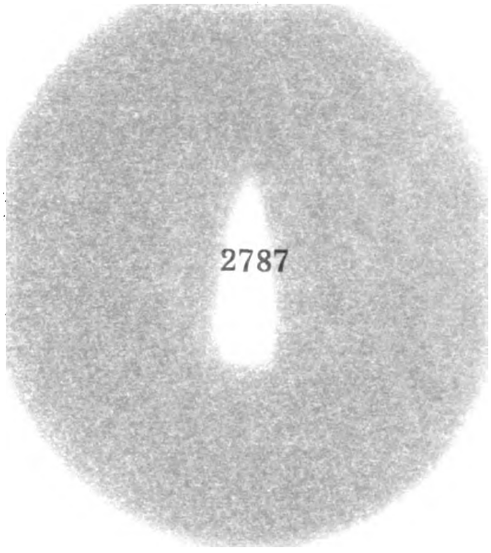

1462

LVI. HAMANO, Etc.

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[illegible] a high relief, minutely chased with full [illegible] Yoshitsuné on horseback with arrow [illegible] Yosujin (Katsunaga). XIX.

[illegible] with slightly raised edge, chased [illegible] which appear the moon and a flight of [illegible] on the other side (*shibuichi*), [illegible] two swallows in flight, in the [illegible] tree stumps outlined on the [illegible] three houses almost hidden [illegible] Katsumi.

[illegible] PLATE X.] circa 1870.

[illegible] on *K.*, and Bashiko [illegible] XVIII. [PLATE LXXX.]

[illegible] wild geese, Kikyo [illegible]

[illegible] *shakudō* with gold [illegible] XIX. [PLATE LXVII.]

[illegible] gold; *K.* inlaid with a dragon, [illegible] Kaisai Katsisada.

[illegible]

Kawajiri [illegible]

2511. *K.*, [illegible] and a poem in gold inlay:

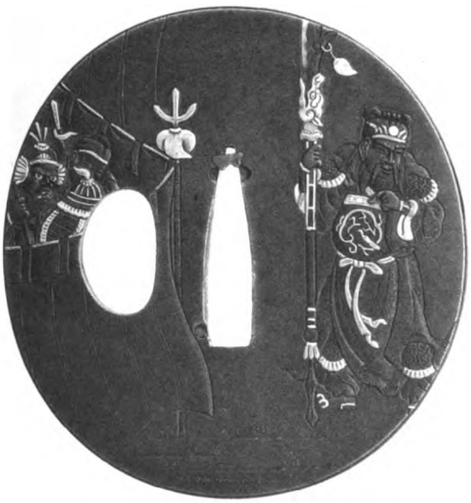
[illegible]

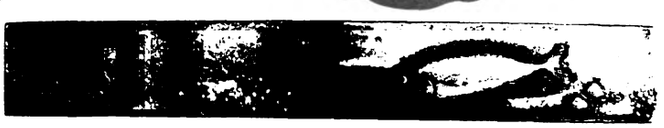
"The summer shower is given around [illegible] (The temple itself received no rain after the peasant's prayers). Signed: K[illegible]

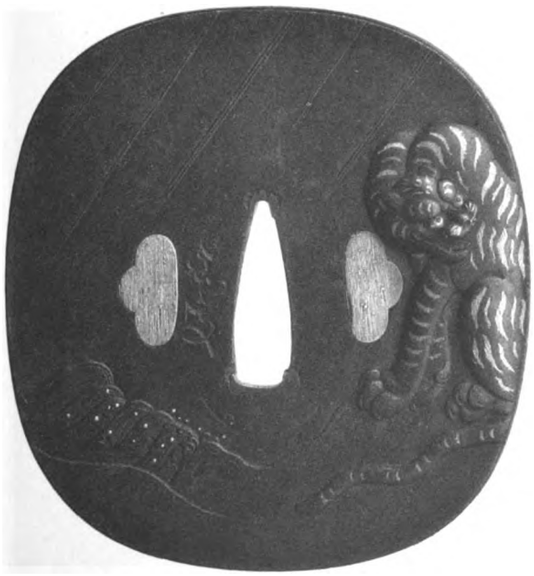
Kazumitsu, 1123.

2512.—*Iron*, pair, *mokko*, roped edge [illegible] an anchor in high relief, dotted with gold and silver. Signed: Kazumori. XIX. [PLATE VIII.]

2513.—*Copper*, *ishimé*, inlaid in very high relief with a carp, *ashinaga ebi* and an eel, in *shibuichi*, *mō* grass, gold. Signed: Reimsai I. Kazusada. [PLATE LXXVIII.]







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2514.—*F.K.*, *shibuichi*, inlaid with *warabi* in relief copper, *shakudō* and silver on *F.*, and with bamboo shoot on *K.*, copper, *shakudō* and gold. Signed: Yatsuji Kazusada. [PLATE LXXX.]

Kazutomo, Kenkosai, 2028.

Kazutoshi, 2309.

2515.—*F.K.*, *shibuichi*, inlaid in high relief with mandarin ducks under a peach tree in bloom, *iroyé* work. Signed: Giokuseido Keigioku.

Kiami, p. 83.

2516.—*F.K.*, *shibuichi*, inlaid in low relief with *chidori* and pine tree by the seashore, minute work in *shakudō*, gold and copper. Signed: Kozan san jin, Keigioku (*i.e.*, of Nikko). XIX.

Kikuoka, p. 133.

Kikuchi, p. 129.

Kinai of Echizen, p. 83.

Kinriusai (see Hidekuni), 2355.

Kioriusai, 2310.

2517.—*K.*, *silver*, *ishimé*, inlaid with three crows in *shakudō*, in high relief; at back, *hanabishi* crest in gold *hirazōgan* (Yanagisawa). Signed on butt: Kirei.

2518.—*Iron*, three apes holding one another with linked arms, *marubori*. Signed: Kobayashi Kiyofusa of Unyō (Izumo).

2519.—*F.K.*, *sentoku*, *K.* chased in relief with a half-length figure of Shōki; *F.* inlaid with a small red *Oni* hiding under a dilapidated hat. Signed: Kiyohidé (Seishu).

2520.—*F.K.*, almost identical with above, Shōki smiling. Signed: Seishu Niūdo (Kiyohidé). [PLATE LXXX.]

Kiyomitsu (Seiko), 981.

2521.—*Iron*, chased in low relief with maple leaves. Signed: Kiyomitsu. XIX.

Kiyonaga, 2312.

Kiyonaga, Toriusai, 2287.

2522.—*K.*, *all steel*, apparently made from a sword blade. Signed: Kinkwa san Kiyonaga. *Ex Huish Colln.*

2523.—*F.K.*, *shakudō*, *ishimé*, inlaid in gold with *aoi* leaves and *shiguré*. Signed: Kiyosada of Sendai. [PLATE XXXII.]

2524.—*F.K.*, *shakudō*, inlaid in gold and *shibuichi hirazōgan* with a geometrical diaper pattern of lozenges. Signed: Kiyosada. [PLATE XXXII.]

2525.—*F.K.*, *shakudō*, *ishimé*, inlaid in gold and *shakudō* with raised lines imitating brocade. Signed: Kiyosada. [PLATE XXXII.]

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2526.—*F.K.*, *shakudō*, divided into octagonal patterns of brocade by rows of *nanako* on raised bands; the panels inlaid with gold *hirazōgan* in various designs. Unsigned work in Kiyosada style.

2527.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with *paulownia* inflorescences in gold wire of two colours, and a "wheel" in relief. Unsigned work in Kiyosada's style.

2528.—*F.K.*, *shakudō*, inlaid in Kaga style with gold brocade pattern, *K.* in the shape of a knot, *F.* jar-neck shape with dragon in relief. Style of Kiyosada.

2529.—*F.K.*, *shakudō*, *nanako*, inlaid with mulberry leaves in outline, gold and *shakudō*, Kiyosada school. (?) *Ex Huish Colln.* XIX. [PLATE XXXII.]

Kiyotaka, Inouyé, 796.

Kiyotsugu, Akao, 1178.

Kiyotsune, 2311.

2530.—*Copper*, large, *ishimé*, chased in low relief with the goblin spider lifting a silk-like web; at back, *go ban*, allusion to the story of Raiko. Signed: Kōgetsu.

2531.—*Copper*, *ishimé*, inlaid in high relief *shibuichi* with two pigeons and small spring flowers. Signed: Koichisai.

Kojiu (Hirotoshi) Jounsai, 1697.

Koki, 1893.

Komai Nobutsuné Kaiunkaishi, 1065A.

Konju, Shokakusai, 2074.

Konkwan, Iwamoto, 2046.

2532.—*Shibuichi*, Taikobo fishing, high relief chasing with gold inlay in high relief and *hirazōgan*, fair work but signed Konkwan evidently to cause confusion with Iwamoto Konkwan. early XIX.

2533.—*Copper*, *nanako*, a man in a boat in the moonlight filling a water kettle, flight of gold geese above, moon in openwork. Signed: Konkwan but early XIX.

Koran, Gotō, 353.

Koretsuné, Ishiguro, 2104.

Koreyoshi, Ishiguro, 2105.

Korin, Otsuki, 2337.

2534.—*K.*, dark *shibuichi*, engraved with a fisherman drawing his net, details and three mandarin ducks inlaid *hirazōgan*. Signed: Kōzan (Mitsuyama). XIX.

2535.—*F.K.*, *shakudō*, *nanako*, inlaid with wild geese in flight above *dianthus* and *suzuki* grass by the side of a stream, crescent moon gold under *nanako*. Signed: Fujii Kukasu. XIX.

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2536.—*Iron*, octagonal with in-curved sides, inlaid with a reed, gold *nunomé*, and cut with two flying geese in openwork. Signed: Koiké Kuniharu of Aizu. [PLATE XLII.]

Kunihiro, 982.

Kunimitsu, Sasaki, 516.

Kuninaga, 989.

2537.—*K.*, large steel *kozuka* blade and haft in one piece, the latter inlaid with a dragon-fly, gilt, in very high relief; unfinished piece to which it was intended to fit a back of another metal. Signed: Kunishigé of Kyoto. *Ex Huish Colln.*

Kunishigé, 626.

Kunishigé, Nara, 1326.

Kunitaka, 797.

2538.—*K.*, *copper*, slightly hammered surface, chased in *intaglio relievato* with a figure of a bearded sage with *hossu*—probably intended for Daruma. Signed: Kunitomo.

Kuwabara, Yojiro, Mr., p. 24.

Kwanchō (Hironaga), Otaka, 798.

Kwanji (Hirotsugu), 2068.

Kwanjiu, Joriutei, 2071.

Kwanri, Iwamoto, 2072.

M

Makino, Nirakusai, 1948.

Manki, 990.

Manzui, Kubo, 1564.

2539.—*K.*, *shakudō*, chased in high relief with a pine tree, a branch of which hangs over a stream in which the moon is reflected; copper back. Signed: Tosuiken Masaaki.

? Ishiguro or Hamano, XIX.

2540.—*Iron*, chased in relief with Sōshu asleep dreaming that he has become a butterfly. Signed: Masaaki (Kanahara). [PLATE L.]

Masaaki, 4437.

Masaaki, Ishiguro, 2152.

2541.—*F.K.*, *shakudō*, *ishimé*, inlaid with an owl on a sheaf of straw, and a number of sparrows, gold. Signed: Masachika.

Masachika, 991.

Masachika, 1868.

Masachika, Ishiguro, 2107.

Masachika (Kaneyuki), 1562.

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2542.—*Shakudō, ishimé,* chased in low relief with clouds, some in openwork, inlaid with a cuckoo; at back, rice sheaves and *naruko.* Signed: Masachika (Tomizo, Ito). [PLATE XLIX.]

Masachika, Tsuchiya, 1245.

2543.—*Iron,* circular, a crane chased in *intaglio* with the body in relief above the face of the guard. On the back a tall basket and a bowl. Signed: Tsuda Masaharu.

Ex Hawkshaw Colln. [PLATE XLIII.]

Masaharu, 1007.
Masaharu, 1035A.
Masaharu, 1328.
Masaharu, Genshosai, 1565.
Masaharu, Seiriusai, 2108.
Masaharu, Sunagawa, 1111.

2544.—*K., shibuichi,* the back half *shakudō,* inlaid in high relief with a gourd vine: silver, pewter and mother-of-pearl; and with a slug, coral. Signed: Masahidé. late XIX.

2545.—*F.K., dark shibuichi, ishimé,* chased in relief with a praying mantis on *K.,* a grasshopper and butterfly on *F.* Signed: Toyota Masahidé.

2546.—*Iron,* the edge inlaid with a key pattern in gold *nunomé,* chased all over with a flight of twenty cranes over waves dotted with gold. Signed: Masahidé. [PLATE VIII.]

Masahidé, 1010.
Masahidé, Ishiguro, 2110.
Masahidé, Nomura, 1866.
Masahidé, Shiriudo Fu Shi, 2357.
Masahidé, Toriuken, 1568.

2547.—*Shibuichi,* rounded square, moonlight view of a temple in the mountains, clouds touched with gold in *nunomé*; *shakudō* pine trees, roofs and verandahs, small trees gold. Signed: Yuhōken Masahiro of Kaifu, dated Kinoe Saru (either 1854 or 1864), *Kakihan* inlaid in gold.

Ex Hawkshaw Colln. [PLATE X.]

2548.—*Iron, mokko* shape, inlaid in very high relief with the Sennin Chinnan, and his dragon. Signed: Asahi Masahiro. mid. XIX.

2549.—*F.K., sentoku,* with *shakudō* rim, inlaid with a centipede, copper, on each piece. Signed: Ichikawa Masahiro.

Masahiro, 1114.
Masahiro, Ishiguro, 2112.

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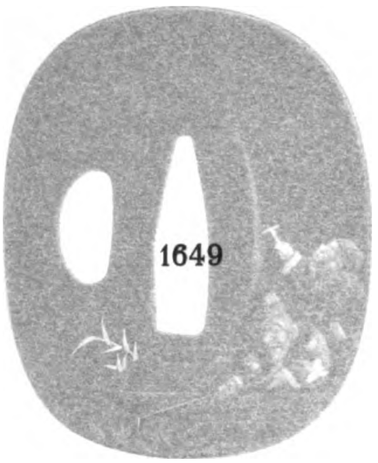


1657

1658

1666

1652

1667

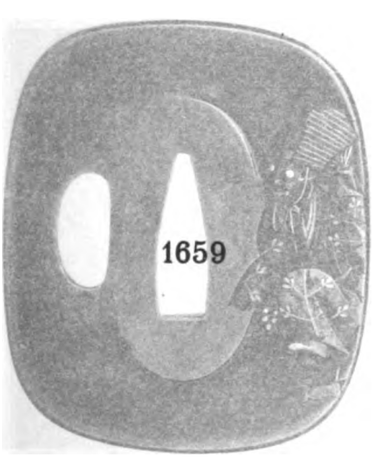
1453

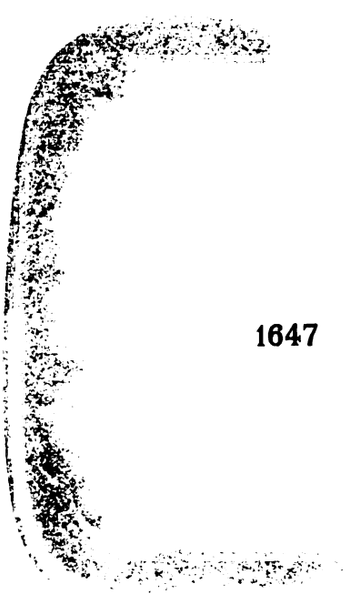
1664

1653

1639

1488





1647

1651

LVII. IWAMA, HATA.

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[illegible] wood with a

[PLATE XLIX.]

1649

[illegible] the face of the

[PLATE XLIII.]

1650

1646

1657

[illegible] a round vine: silver,

late [illegible]

1652

[illegible] on *K.*, a grass-

1667

1664

[illegible] all over with a

[PLATE VIII.]

1653

1658

1639

[illegible] mountains, clouds touched

[illegible] gold. Signed: Yuhōken

Ma[illegible] gold.

Lockshaw Collin. [PLATE X.]

[illegible] Chinnan, and his dragon.

Signed: Aschi Masahiro.

mad. XIX.

1647

2149.—*F.K.*, *sorbis*, with [illegible] copper, on each piece.

Sig[illegible] Ichikawa Masahiro.

1659

1651

Masahiro, 1114.

Masahiro, Ishigoro, 2112.

1453

1488

LVII. IWAMA, HATA.

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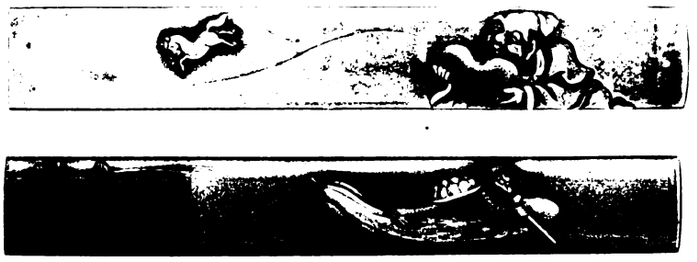

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2550.—*Iron, mokko*, chased all over with a dragon, clouds and waves. Signed: Niūdo Masahisa.
Masahisa, 1329.
Masahisa [tomi], 801.
Masahisa [tomi], 1013.
Masahisa, 1012.
Masakagé, 1014.
Masakagé, Hojiusai, 2302.
Masakane, 1015.
Masakata, 1016.

2551.—*F.K.*, *shakudō*, *nanako*, two fans in relief on *K.*, five on *F.*, *iroyé* with *kebori* finish. Signed: Isono Masakatsu of Rakuyo (Kyoto West). [PLATE LXIX.]

2552.—*F.K.*, *shakudō*, *nanako*, chased and inlaid in relief with a lily on each piece, silver and gold. Signed: Masakatsu (? Isono).

2553.—*F.K.*, *shakudō*, chased in high relief and inlaid, Raijin on *K.* and Futen on *F.*, *iroyé* work, copper, silver and gold, lining to *Fuchi*. Signed: Masakatsu (? Isono).

2554.—*Iron*, chased in relief with a half-length figure of Daruma, the eyes inlaid, pine tree at back gouged work. Signed: (Taira) Masakatsu of Sasshu (Kagoshima). Satsuma, XIX.
Masakatsu, 350.
Masakiyo, 802.

2555.—*F.K.*, *shibuichi*, inlaid in very high relief with an eagle on a branch, silver, and on *F.* with a small monkey in a hollow of the tree. Signed: Masakuni. [PLATE LXXX.]

2555A.—Pair with above but unsigned. [PLATE LXXIV.]
Masamichi, 1019.

2556.—*F.K.*, large piece, *silver*, each piece inlaid with a mandarin duck swimming, on, and engraved with the following sentence:

Oshite mi yo totsu kuni hito no chikara mo te
Yamato shima ne no ugoku mono kawa

"Although the powerful men from foreign countries may push, the island of Japan will never move." Signed: Ichiriusai Masamitsu. circa 1850-1860.
Masamitsu, 1020.
Masamitsu, 1122.
Masamitsu, Nomura, 1855.
Masamori, Hosono Sozaemon, 715.
Masamori, Ishiguro, 2100.

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2557.—*K.*, *iron*, inlaid in relief with three quails amongst millet. Signed on butt: Masanaga. XVIII.

2558.—*Iron*, thick, chased with a tiger coming out of a grotto, clouds inlaid *shibuichi*. Signed: Masanaga. late XVIII.

Masanaga, 2314.

Masanaga, 1330.

Masanaga, 1022.

Masanaga, 1569.

Masanaga, Kikuchi, 1784.

Masanao, 1023.

Masanao, Nomura, 1856.

Masanobu, 1024.

Masanobu, Oriume, 2220.

2559.—*Shakudō*, the surface tooled with *ishimé* clouds, inlaid in high relief with an eagle and two monkeys hiding in hollows of a rock overgrown with small bamboo. Signed: Masanori (Sukenari).

2560.—*K.*, dark *shibuichi*, *hari ishimé*, inlaid with a plum tree in bloom. Signed: Masanori. XIX.

2561.—*F.K.*, *iron*, chased in low relief with Kwanyu on *K.*, Chōhi under a pine tree on *F.*, slight gold inlay. Signed: Masanori.

2562.—*Iron*, *marubori*, moon crescent and plum tree. Signed: Masanori of Bishu.

2563.—*K.*, *copper*, *ishimé*, temple and trees in relief *shibuichi* and *shakudō* by moonlight, probably meant for Ishiyama dera, poor work. Signed: Masanori. XIX.

2564.—*K.*, *iron*, chased as a rippled ground of mud or sand, on which are inlaid three shells, silver and *shakudō*, in high relief. Signed: Eishunsai Masanori. XIX.

2565.—*F.K.*, *shakudō*, *nanako*, chased in high relief with a cock on *K.*, another with chick on *F.*, touched with copper and gold. Signed: Juriusai Masanori. late XVIII.

2566.—*F.K.*, *shakudō*, *nanako*, Gotō style, inlaid in relief with Benkei (on *F.*) writing under Yoshitsuné's dictation the notice respecting the plum tree of Akamagasaki. Signed: Yoshizawa Tsunéyemon (Joyemon) Masanori. [PLATE LXIX.]

2567.—*Sentoku*, nearly square, inlaid with three silver herons amongst reeds and stumps, *iroyé* work. Signed: Jumei Ishikawa Masanori.

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2568.—*F.K.*, *iron*, *K.* inlaid with a man, shouting, large copper head, dress gold *nunomé*; *F.* chased with a pine tree to which is attached a *shimenawa*. Signed: Masanori of Sanji. [PLATE LXXX.]

Masanori, 766.

Masanori, 803.

Masanori (Seijo), Ito, 1026.

Masanori Shoami, 246.

Masaoki, Miboku, 1571.

2569.—*Iron*, *mochi* shape, chased in relief with three Sennin, one of which is Chinnan. Signed: Ikkian Masasada. circa 1840. [PLATE LXXIX.]

Masasada, 804.

2570.—*Iron*, thick, uneven ground with silver rim, inlaid with a big face of Daruma, *shibuichi*. Signed: Masashige. XIX.

2571.—*Iron*, chased in relief with the Sennin Tekkai blowing his soul into the clouds, gold *nunomé* all over, the details and dress, face and hands silver; at back, man fishing and wild geese in flight. Deeply signed: Kaneiyé of Fushimi Yamashiro, and lightly signed: Masashige (of Yamamine by Yamashiro lake). late XVIII. [PLATE XI.]

Masashigé, 1331.

2572.—*K.*, *shibuichi*, chased in relief with a dragon coming out of the clouds, the feelers gold; the back *shakudō* with *shiguré*. Signed: Uriuken Masataka, with large silver seal. [PLATE LXIII.]

Masatatsu (Isshin), Wada, 402.

Masatomo, Ito, 1028.

Masatomo (Masao), 1029.

Masatora, 1030.

Masatora, Yurakudo Nishikawa, 1031.

2573.—*F.K.*, *shibuichi*, engraved in *katakiri* with the Seven Sages in the Bamboo Grove. Signed: Gakuindo Masatoshi (Masanaga). XIX.

2574.—*K.*, *shibuichi*, with a cartouche in the centre inlaid and chased in low relief with Fuji and the pine trees, *iroyé* on *nanako*. Signed: Masatoshi (probably Morita). [PLATE LXIII.]

2575.—*K.*, *shibuichi*, three fishes in relief, swimming in a rapid stream, around a rock (*shakudō*) dotted with gold spots, the stream lines gouged. Signed: Masatoshi (Naga). *F.K.* to match.

Masatoshi, 806.

Masatoshi, 1033.

Masatoshi, 2313.

Masatoshi, 1333.

Masatoshi, 1572; see Hamano Noriyuki.

Masatoshi, Egawa, 2253.

Masatoshi, Omori, 2007.

Masatoyo, Okada, 1040.

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2576.—*Iron, mokko* shape, chased in Mito style with peonies, partly gilt on *nunomé zōgan.* Signed : Masatsugu.

Masatsugu, 1043.

Masatsugu, Kawaji, 807.

Masatsugu, Miochin, 38.

Masatsuné, Ishiguro, 2090.

Masatsuné, To (Higashi), 415.

Masatsuné Yuyusai, 1044.

2577.—*Iron,* roughly chased and inlaid with a stag (*niguromé*) on one side, calling, and on the other a stone lantern amongst bare trees. Signed : Masayasu. XVII.-XVIII.

2578.—*Shibuichi,* small *tanto tsuba,* inlaid in relief with Kwanyu under a pine tree, seated at a table, very red hands and face. Signed : Masayoshi. [PLATE XIX.]

2579.—*Shibuichi,* inlaid with two Manzai dancers in relief under a *kadomatsu.* Signed : Kioriken Masayoshi.

2580.—*F.K., shibuichi,* engraved and delicately inlaid with a pine tree and sparrows on the branches, *iroyé* work. Signed : Masayoshi. XIX. [PLATE LXXX.]

2581.—*F.K., shakudō, ishimé,* inlaid in relief with a red bream, and with three other fishes and bamboo on *F., iroyé.* Signed : Masayoshi. XIX.

2582.—*F.K.,* dark *shibuichi, K.* inlaid in very high relief with a powerfully modelled eagle ready to swoop down upon monkeys in a hollow (*F.*). Signed : Masayoshi (? Ichiriuken).

Ex Hawkshaw Colln. XIX.

2583.—*Iron,* circular, pattern of eight circles. Signed : Masayoshi of Tatebayashi, Jōshu.

XIX. [PLATE XXXVII.]

Masayoshi, 1048.

Masayoshi, 2113.

Masayoshi, 4450.

Masayoshi, Horimonshi Nara, 1334.

Masayoshi, Katsuriuken, 1646.

Masayoshi, Nomura, 1859.

Masayoshi, Sunagawa, 1112.

Masayoshi, Yé, 1047.

2584.—*Niguromé,* lenticular, chased in *katakiri* with Kosekiko on the bridge, on horseback, *makimono* in hand. Signed : Masayuki (Shōzui but not Hamano).

2585.—*Iron,* with raised rim, inlaid with a *namazu,* the belly upwards, *shibuichi.* Signed : Masayuki (Seizui on right of blade hole).

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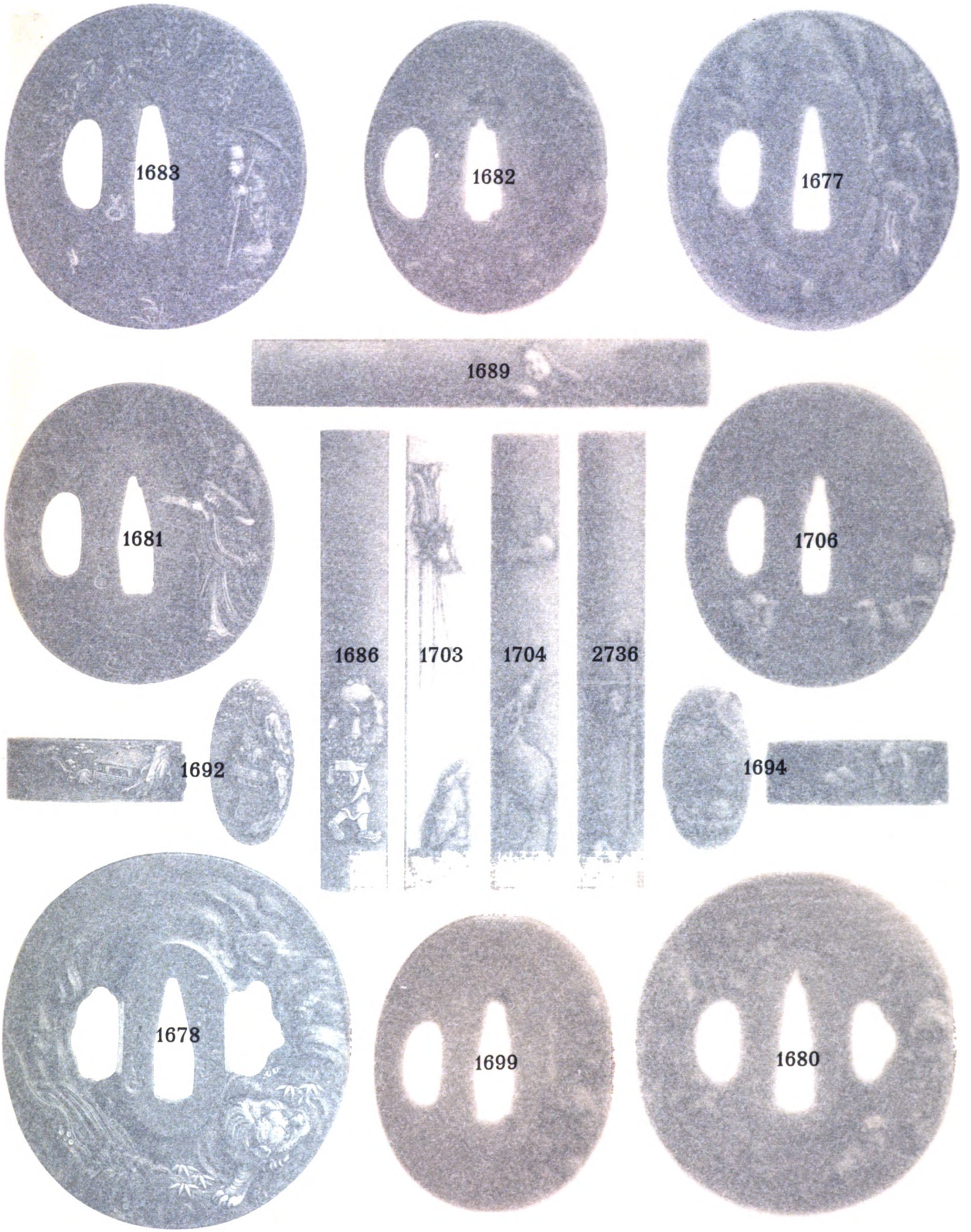

LVIII. UCHIKOSHI.

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[illegible] side, calling [illegible]

[illegible] a pine tree [illegible]

[PLATE XIX]

[illegible] *Signed*.

1681

[illegible] and sparrows on the

XIX. [PLATE LXXX]

[illegible] with three other fishes

XIX.

[illegible] a powerfully modelled eagle

[illegible] Kōshiken).

[illegible] *Ca.* XIX.

1692

[illegible] of Tatebayashi, Dōshu.

XIX. [PLATE XXXVII]

1678

1680 [illegible] 1699 [illegible] on the bridge, on horseback, [illegible] Masayuki (Shōzui but not Hanzō).

[illegible] with raised rim, mounted with a *namaru*, the belly upwards, *shibusha*. Signed: Masayuki (seizon on right of blade hole).

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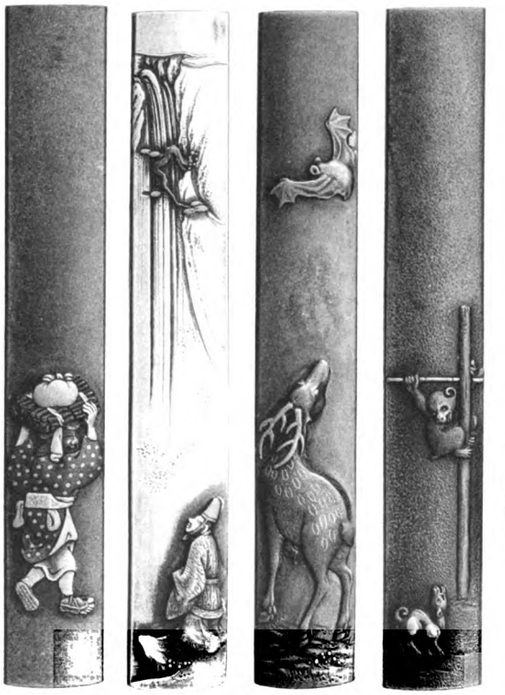

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2586.—*Niguromé*, small, inlaid with Shaen reading by the light of a bag of fireflies. Signed: Masayuki.

Masayuki, 1056.

Masayuki, Gangaku, 2125.

Masayuki Hogen (Nomura), 1861.

Masayuki, Masuko, 2257.

Masazane, 808.

Matajiro, 247.

Matajiro, Toshiharu, 1339.

Matsunaga, 1057.

2587.—*Iron*, chased and inlaid in relief with a Chinese under a willow tree, accompanied by two devils, one carrying a lantern, the other a gourd and octopus. Signed: Meijo. circa 1850.

2588.—*K.*, *shibuichi*, *ishimé*, chased and inlaid with a praying mantis in relief, gold, on *suzuki* grass. Signed: Toshuken Meijiu (Akitoshi). XIX.

2589.—*F.K.*, *shibuichi*, inlaid in relief, *K.* with the fern leaves, *gohei*, &c., of a *shimenawa*; *F.* with oblique strip of gold engraved with a chrysanthemum, and inlaid with a red sparrow. Signed: Meijo, and dated Kokwa 3, (1846) in spring; on the side of *Fuchi* is engraved Tō, in *sosho*, *Kakihan* inlaid gold. [PLATE LXVI.]

2590.—*K.*, *shibuichi*, a chrysanthemum, in relief, uprooted, attached to a slender stick; silver and gold *iroyé*. Signed: Kamo Meisho. XIX. [PLATE XXII.]

Miboku, Yukeishi, 1488.

Michikuni, 809.

2591.—*F.K.*, *shakudō*, chased with the carp and waterfall on *K.*, and another in waves on *F.*, low relief with gold details. Signed: Michisato.

Mingioku, 4435.

Mino, 3450-4044.

Miōchin, Masuda, 29.

2592.—*F.K.*, *shibuichi*, inlaid with an *uguisu* on a *nanten* tree on each piece, *iroyé* work in relief. Signed: Mitsuaki of Karatsu Hizen.

Mitsuaki, 2154.

Mitsuaki, Gotō, 312, 373.

Mitsuaki (Hojō), 372.

Mitsufusa, 1762.

Mitsuharu, 649.

2594.—*K.*, *copper*, inlaid in high relief with a crane, one leg raised, *shibuichi* and *shakudō*; the back *shibuichi*. Signed: Mitsuhiro. *Ex Huish Colln.* [PLATE LXVIII.]

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2595.—*K.*, *shakudō*, inlaid with a praying mantis and herbs of autumn, gold and *iroyé*. Signed: Kishotei Mitsuhiro.

Mitsuhiro, 313.

Mitsuhiro, [O]tsuki, 2358.

Mitsuhiro, Yagami, 623.

Mitsuiyé, 4446.

Mitsuiyé, Chūgo, 2135.

2596.—*F.K.*, *shibuichi*, with gilt rim, men in a ferry boat on *F.*, two men towing the boat on *K.*, *iroyé* in relief. Signed: Mitsukuni.

Mitsukuni, Rinsendo, 2246.

2597.—*K.*, *shibuichi*, chased in *intaglio relievato* with a figure of Fukurokujiu, hands crossed, holding a *tama*, details gold. Inscribed: "Sesshu's picture," and signed: Mitsumasa. XIX. [PLATE LXIII.]

2598.—*K.*, *copper*, a dried fish (*shiiremono*). Signed: Mitsumasa. early XIX.

Mitsumasa, 316.

Mitsumasa, Gotō, 343.

2599.—*Shakudō*, *nanako* ground, the *Oni yarai* ceremony, the householder throwing peas, out of a box, while his little boy picks them up on the floor, high relief inlay in silver and gold; on the back, under the shadow of a pine tree, the back of the house is seen, with the charm of holly and sardine's head stuck in a window. Signed: Kiriki Mitsumine, of Yedo (*Toshogun no Jiu*), with *Kakihan*. *Ex Hawkshaw Colln.* XIX.

Mitsumori, 317.

Mitsumoto, 319.

2600.—*Iron*, thick, circular, chased in low *intaglio* with a dragon and clouds. Signed: Mitsunaga. XVIII.-XIX.

2601.—*F.K.*, dark *shibuichi*, inlaid in silver and gold with long eel-like fishes amongst *mō* grass. Signed: Mitsunaga. (*Cf.* 1921). early XIX. [PLATE LI.]

Mitsunaga, Hayashi, 1173.

2602.—*F.K.*, dark *shibuichi*, inlaid with pheasant on a rock, and camellia in bloom. Signed: Seiriuken Mitsunobu (Koen).

Mitsunori, 2388.

Mitsuoki, 2340.

Mitsuoki, Riusai, 2346.

2603.—*Dark shibuichi*, *ishimé* inlaid in relief with a child punting a boat, plum tree on bank, silver cranes in flight, two more cranes at back. Signed: Renyoken Fujiwara Mitsushigé.

Mitsutada, Gotō, 321.

Mitsutaka, 811.

Mitsutaka, Gotō, 322.

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2603A.—*Iron, mokko* shape, with irregularly hammered raised edge, inlaid on one side with two *fude* and one *tanzaku* (*shakudō, shibuichi*, gold) and engraved on the other with a *hokku* poem. Signed: Shigetsushi Mitsutaké (*Koretsu*). *Ex Hawkshaw Colln.* XIX.

Mitsutomo, Kikuoka, 1831.

Mitsutoshi, 1881.

Mitsutoshi (*hisa*), Gotō, 327.

2604.—*F., iron*, inlaid with Shuzan no Shaka. Signed: Yamagata Mitsuteru.

2605.—*Shakudō, nanako*, chased in relief with a branch of orange, partly inlaid *shibuichi*, the fruit gold and inlaid coral. Signed: Yeiseisai Mitsuyasu. (Gotō or Kikuoka).

XIX. [PLATE XXIII.]

Mitsuyasu, Gotō, 328.

Mitsuyasu, Kondo, 1942.

2606.—*F.K., shakudō*, on *K.* Minamoto general with *horo* on back, *saihai* in hand, his horse led down a rock path by two warriors; *shikoro biki* on *F. Iroyé* work in relief. Signed: Mitsuyoshi of Goshu.

2607.—*Iron*, chased in low relief with an oval fan paper, inlaid with a Chinese sage and attendant watching two wild geese in the moonlight, signed: Mitsuyoshi; inlaid with a lobster and a small pine, signed: Masahidé; chased on the back with a small *tsuba* in Kaneiyé style. late XVIII.

Mitsuyoshi, Gotō, 358.

Mitsuyoshi, Gotō, 331.

2608.—*Shibuichi*, plaited surface, decorated in low relief with several plants: chrysanthemum, passiflora, and gentian. Signed: Seijōken Mitsuyuki (Kozui).

Ex Hawkshaw Colln. probably Murota end of XVIII.

Mitsuyuki, Gotō, 351.

Mitsuyuki, Kikuoka, 1828.

Mitsuyuki (Kosetsu), Gotō, 333.

Mitsuyuki (Kozui), 1575.

Mitsuyuki (Murota), 1576.

Moriaki, Shoami, 248.

Morichika, 1289.

Morichika, 1260.

2609.—*F.K., iron*, in the shape of a ribbed helmet with dragon's head and large *kuwagata*; the *Fuchi* jar-neck shape *ishimé* imitating coarse leather, inlaid with war mask and riding whip. Signed: Morikatsu (probably Kawamura, Genroku period). [PLATE XLVI.]

Morinaga (Unno), Riounsai, 2216.

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2610.—*K.*, *shakudō*, small, inlaid in high relief with a malva in bloom, gold with silver leaf finely modelled, and a gold butterfly. Signed: Morishigé. XIX. [PLATE LXI.]

Morishigé, Shoami, 249.

2611.—*Iron*, lenticular, chased and inlaid with an emaciated Daruma in a long robe, the *hossu* inlaid on the back, inscribed in gold *nunomé*. Signed: Moritada. XVIII.

Moritomi, Shoami, 252.

Moritsugu, 1355.

Moritsumi, Shoami, 253.

Moritsuné, 1058.

Moritsuné, Ishiguro, 2092.

Moriyuki, Shoami, 250.

Mōshu, Kukodo, 1577.

Moslé, Mr., p. 24.

Motoaki, Tankasai, 1909.

Motoharu, Sekijoken, 1911.

Motohiro, Sekisoken, 1913.

Motonori, Kazuyosai, 1915.

Motooki, Kotani, 4370.

Motoshigé, 1916.

2612.—*Iron*, *mokko*, inlaid in relief with a rabbit and lespedeza. Signed: Koyoshin Mototada.

Mototomo, Seishinken, 1917.

Mototoshi, 1920.

Mototsugu, Sekijoken, 1921.

2613.—*Iron*, *ishimé* surface made with a small semi-circular punch. Signed: Miyabe Mototsuna (perhaps one of the Otsuki Miyabé). XIX.

Motoyoshi, Sekijoken Taizan, 1922.

Motoyuki, 1923.

Motozané, Sekijoken, 1898.

2614.—*Iron*, chased in relief with a Chinese sage standing and a lady seated in a boat, touched with *nunomé*; landscape and reeds at back; probably the story of Hanrei taking away Seishi to drown her (*Ehon Hokan*). Signed: Munehidé (Soyei). [PLATE LXXIX.]

Munehide (Soshu), Rinseishi, 559.

Munehiro, Miochin, 31.

Munekané, Miochin, 36.

Munemasa (Sakadé), 2259.

2615.—*K.*, *shakudō*, *nanako*, with three horses in high relief, two gilt. Signed: Munemitsu (Uhei, Katsura Yeiju school). end XVIII.

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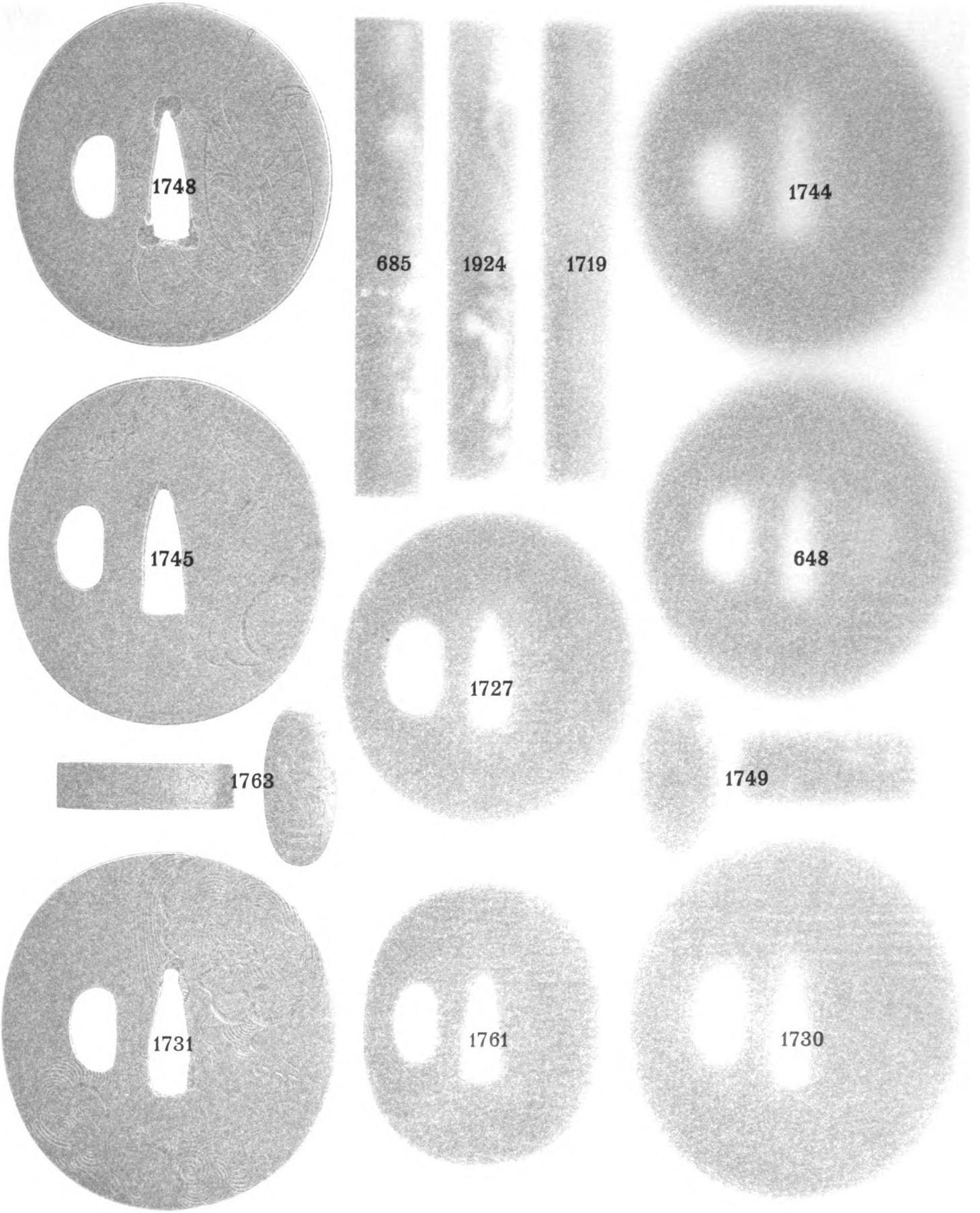

LIX. YOKOYA.

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[illegible] gold with silver leaf

XIX. [PLATE LXI.]

[illegible] Daruma in a long [illegible] the

XVIII.

Signed: Koyoshin Mototada.

[illegible] Signed: Miyabe Mototsuna

XIX.

[illegible] a lady seated in a boat,

[illegible] of Hanrei taking away

[illegible] [PLATE LXXIX.]

Munehiro, Mioshu, 31.

Munekune, Mioshu, 36.

[illegible] (Sakuden, 2259.

2715.—K., [illegible], *nanako*, with three horses in [illegible], two gilt. Signed: Munemitsu (Utsei, Katsura Veiyu school).

end XVIII.

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2616.—*Shibuichi*, chased in *intaglio* with the Sennin Tekkai, bamboo and pine tree, *katakiri*. Signed : Munenaga. *Ex Huish Colln.*

2617.—*K.*, *shibuichi*, chased in relief with a crouching tiger under the thin moon of the third night, stripes gold. Signed : Munenaga (Sōjiu). XIX.

2618.—*K.*, *shakudō*, *nanako*, inlaid with a monkey, copper in high relief, around one leg of which is coiled a golden snake ready to strike. Signed : Munenaga. XVIII.-XIX.

Munenori, Haruta, 1176.

Munesada, Miochin, 1337.

Munesuke, Miochin, 28.

Munetaka Egawa, 2258.

Munetomo, Miochin, 32.

2619.—*F.K.*, dark *shibuichi*, *nanako*, inlaid in high relief with monkey and young holding a peach on *K.*, and three monkeys tugging at a rope attached to an enormous peach on *F.*, *iroyé* work, copper, *shakudō*, gold. Signed : Munetoshi of Yedo.

2620.—*Shakudō*, with *nanako* ground and gilt rim, a hunt, sixteen hunters on horseback or on foot, a number of loose horses, monkeys, deer, rabbits, geese, all in high relief of *shakudō*, gilt and silver. Signed : Muneyoshi of Kwaraku (Kyoto). *Illustrated in Hawkshaw Catalogue.* XIX.

Muneyoshi, Egawa, 2255.

Muneyoshi, Haruta, 1175 (see also 2767).

2621.—*K.*, *shibuichi*, inlaid in *hirazōgan* with a fox disguised as a man, under the moon, in a field the grasses of which, like the clouds, are inlaid in gold *togidashi*. Signed : Kiosai Muto. late XIX. [PLATE LXXIV.]

N

Nagaharu (see Joi).

Nagahidé, 1296.

2622.—*F.K.*, *shibuichi*, small *kamishimozasshi* size, inlaid with a gourd vine on each piece. Signed : Nagakazu (Juichi). circa 1850.

2623.—*Iron*, small, chased with three rice bales and inlaid with three rats, stippled surface ; two seals : Fuku in *fundo* and Nagamasa in square.

2624.—*Shibuichi*, engraved in *kebori* with a girl playing at battledore and shuttlecock. Signed : in very minute characters : Nagamichi. XIX.

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2625.—*F.*, *shibuichi*, chased in *kebori* with a child playing with a bat. Signed: Nagamichi.

2626.—*F.K.*, *shibuichi*, chased and inlaid in low relief, *K.* with two Chinese women playing *sugoroku* under the watch of a warrior; *F.* with Hotei and Fukurokujiu playing *Go* on a gilt board. Signed: Nagaminé.

Nagamitsu, Horiya, 157.

Nagataké, Imai, 403.

Nagatoshi (*hisa*), 345.

2627.—*Shibuichi*, inlaid with a foreign archer leading a dog, influence of Nara and Iwamoto. Signed: Nagatoyo (Hisa). [PLATE LXXXI.]

2628.—*Kozuka* and *wari kōgai*, *shibuichi*, with silver branches, inlaid with a *raceme* of wistaria, gold *hirazōgan*. Signed: Nagatoshi (Nagahisa). circa 1860. [PLATE XXIX.]

Nagatsuné, Ganshoshi, 1796.

Nagatsuné, Ichinomiya, p. 130.

Nagaya, Col., p. 43.

2629.—*F.K.*, *niguromé*, chased in relief with Shōki examining the edge of his sword, and on *F.* an *Oni* hiding in a hollow rock. Signed: Nagayasu. [PLATE LXXX.]

2630.—*Sentoku*, inlaid in high relief with Rihaku seated on a cliff admiring a waterfall, inlaid silver *hirazōgan* with *kebori*; on the other side, tree peony; *iroyé* work. Signed: Nagayoshi (Juyu). XVIII.

2631.—*K.*, *copper*, *ishimé*, inlaid in relief with two *chidori* and some reeds, *shakudō*. Signed: Tsugawa Nagayoshi. XIX.

2632.—*K.*, *shakudō*, *nanako*, inlaid in gold in relief with five cherry blossoms and a couple of twin buds. Signed: Sō Nagayoshi (? Sō Tanaka).

2633.—*Shibuichi*, small *tsuba*, chased with two openings in a rocky cliff, in one of which runs a waterfall, whilst in the other stands Jurojin, with his staff, fan and crane modelled in the round. Signed: Kakujusha Nagayoshi (*Eikichi*). XIX. [PLATE LXXXII.]

Nagayoshi, Fujiwara, 2316.

Nagayoshi, Kenriushi, 1806.

Nagayoshi, Yamashiro, 56.

Nagayoshi, Yeiso, 2315.

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2634.—*K.*, *iron*, chased in high relief with two Samurai dressed in *kamishimo*, the heads, arms and legs *shibuichi*, the dress touched with gold *nunomé*, one lays at full length while the other massages his ankle. Signed: Bansetsuken Nagayuki. circa 1688. [PLATE XXV.]

Nagayuki, 1578.

Nagayuki, Hakugiokudo, 2138.

Nakai, 891.

Nakamura, Shigehisa, 376.

2635.—*F.K.*, dark *shibuichi*, *ishimé*, inlaid with swallows in relief *iroyé*. Signed: Nakanori.

Namban, p. 45.

2636.—*K.*, *shibuichi*, *ishimé*, chased and inlaid in relief with two white cranes under a plum tree in a stylised stream. Signed: Takakuwa Nambi.

2637.—*F.K.*, *shibuichi*, chased in low relief on *K.* with a Chinese in a boat, sword in hand, details of dress gold, and on *F.* a dragon in the waves, story of Chōshinjin. Signed: Takakuwa Nambi. [PLATE LXVII.]

Namitoshi, 1059.

2638.—*F.K.*, *sentoku*, *K.* inlaid with a pagoda on a mountain in the moonlight; *F.* inlaid with a tree, towards which advance a Chinese sage and a boy, small figures; water-course at back. Signed: Kikugawa Nampo. [PLATE LXXX.]

2639.—*Iron*, *aori* shape, with moon and rabbit in openwork, another rabbit, clouds and herbs of autumn inlaid in low relief. Signed: Nanki.

Naochika, Gwagetsudo, 1580.

Naochika, Hamano, 1579.

2640.—*K.*, *iron*, chased in *intaglio relievato* with two small Ashinaga and Tenaga, vertical design, one carrying the other, details gilt. Signed in *sosho*: Naofusa (Tetsugendo !). XVIII.

Naofusa, Tetsugendo, 2280.

2641.—*Iron*, small, a kappa and a crab, *marubori*, the design finished in *kebori* on the *seppa dai*. Signed: Naoharu. XIX. [PLATE II.]

2642.—*K.*, *shibuichi*, chased in *intaglio relievato* and inlaid, with a peasant carrying a long pole, lifting his hat to watch a bird overhead, minutely inlaid. Signed: Naoharu. [PLATE LV.]

Naoharu, Yanagawa, 1935.

Naohidé, Nara, 1341.

2643.—*K.*, *shakudō*, *hari ishimé*, decorated in high relief with Kwanyu and his halberd. Signed: Yojiuken Mori Naohiro. XIX. [PLATE LXVII.]

Naohiro, 1342.

Naokazu, Nara, 1343.

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2644.—*Niguromé*, small *tanto tsuba*, chased and inlaid in relief with the Six Poets. Signed: Naokuni. XVIII.-XIX.

2645.—*Iron*, small *hamidashi tsuba*, inlaid on the edge with a snake, *shibuichi*. Signed: Naomasa.

Naomasa, Arikawa, 1951.

Naomasa, Koiké, Izumi no Kami Yoshiro, 103.

Naomasa, Yanagawa, 1926.

2646.—*Shakudō*, *nanako*, inlaid in relief with an anchor, the cord gilt, and a well post with shadūf-like bucket gear, also a water bucket, *iroyé* work. Signed: Naomasu.

2647.—*Iron*, chased in relief with a tiger biting a bamboo which bends under its weight, clouds at back. Signed: Oda Naomasu (Satsuma). [PLATE XXIV.]

2648.—*F.K.*, dark *shibuichi*, inlaid with two Manzai dancers on *F.*, and chased with a pine tree on *K.*; *iroyé*. Signed: Naomichi (Muneta). XVIII.

Naomichi, 1344.

2649.—*Shakudō* lining on copper, engraved in *katakiri* with a figure of Jurojin under a pine tree, the head and the *minogamé* inlaid in *hirazōgan*. Signed: Naomitsu. XIX.

Naomitsu, 812.

Naomitsu, 1345.

Naomitsu, 1585.

Naomitsu, Yanagawa, 1937.

2650.—*Iron*, large circular, chased with breaking waves in high relief and inlaid with twelve *chidori*, gilt. Signed: Seisendo Kashino Naonobu. XIX. [PLATE VIII.]

2651.—*K.*, *shibuichi*, chased in high relief with a *karashishi*. Signed: Naonori. [PLATE LXIII.]

2652.—*F.K.*, *shibuichi*, inlaid in high relief with O Shokun's portrait being painted. Signed: Riukwaken Naonori. ? early XIX.

Naonori, Riuriuken, 1586.

2653.—*F.K.*, *sentoku*, *hari ishimé*, chased in relief and inlaid with red sparrows, rice sheaves, roof and bamboo. Signed: Ki Naosada.

2654.—*Iron*, chased in relief with a *Hōwō* and a *paulownia* tree. Signed: Riushiken Kanehara Naosada of Kii. [PLATE XLIII.]

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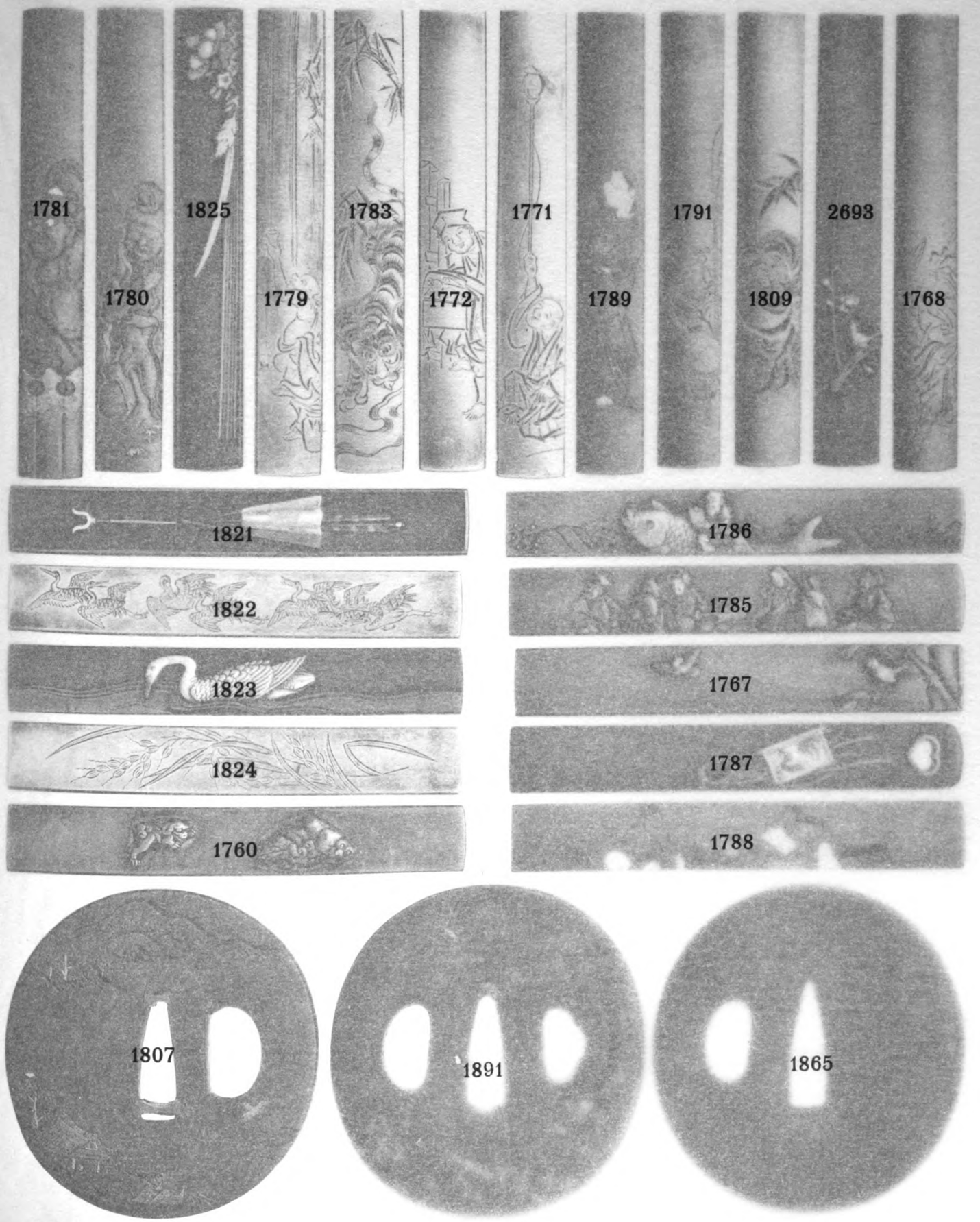

LX. ICHINOMIYA, YOSHIOKA, KIKUCHI.

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[illegible] the Six Poets. Signed: [illegible]

XVIII.-XIX.

[illegible] *shiborihi*. Signed: [illegible]

1781 1825 1783 1771 1791 2693

1780 1779 1772 1789 1809 1768

[illegible] and a well post with [illegible]

[illegible] bends under its weight, [illegible]

[illegible] chased with a pine [illegible]

XVIII. 1821 1786

[illegible] of [illegible] under a pine [illegible]

XIX. 1822 1785

1823 1767

1824 1787

[illegible] relief and inlaid with twelve [illegible]

XIX. [PLATE VIII.] 1760 1788

[illegible] Signed: Naomori. [PLATE LXIII.]

2652. [illegible] being painted. Signed: Rinkwaken Naomori.

? early XIX.

Naomori Rinrinken, 1589.

2653. *F.K., sentoku, hira-zukuri*, chased in [illegible] with red sparrows, rice sheaves, reed and bamboo. Signed: Ki Naosada.

1807

1865 1891

2654.– *Iron*, chased in relief with a *Hōō* and a *paulownia* tree. Signed: Riushiken Kanehara Naosada of Kii. [PLATE XLIII.]

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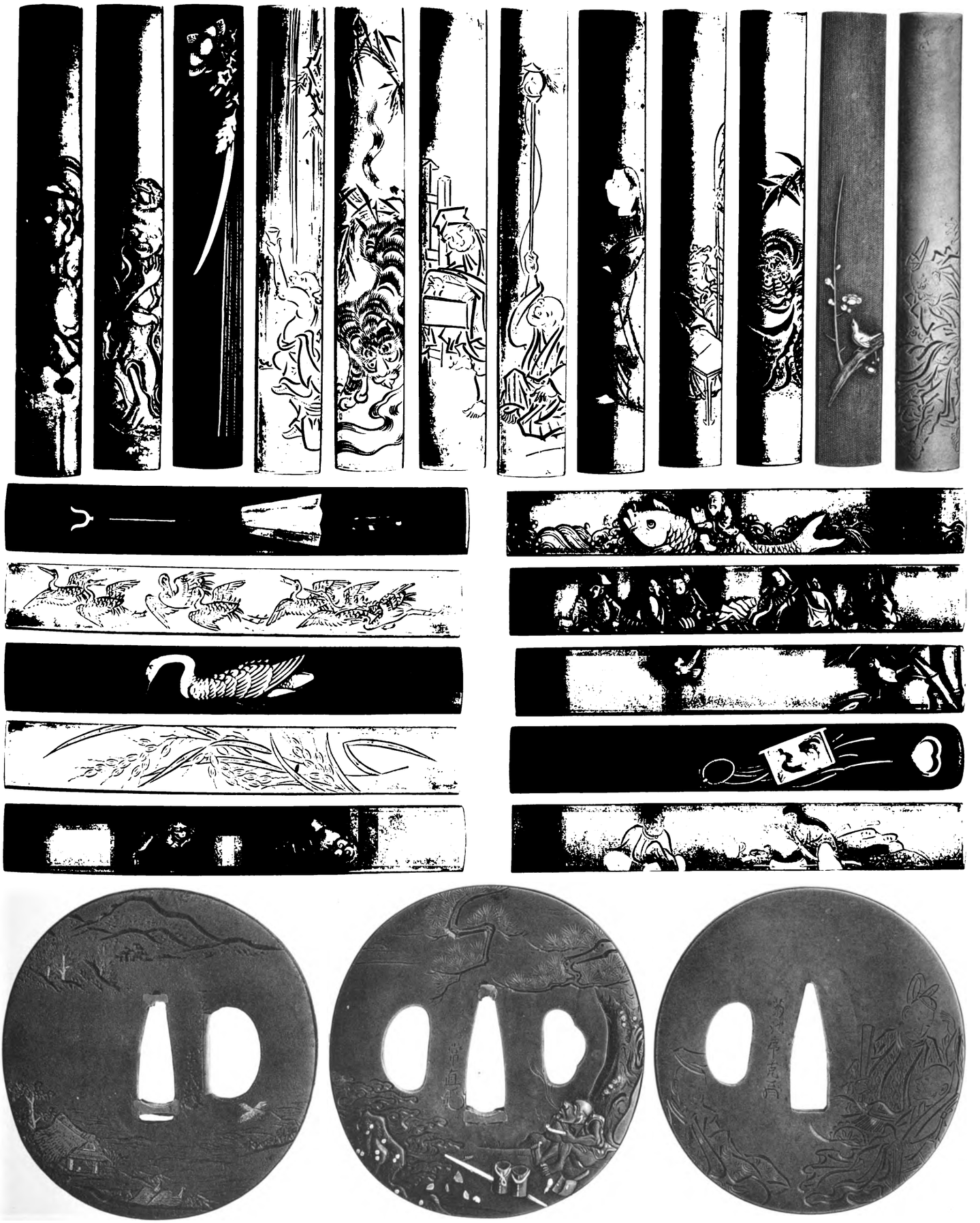

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2655.—*Kōgai*, *shibuichi* and *shakudō* head, decorated in a cartouche with Biwa Lake, two sails, pagoda and gate in minute gold and silver *hirazōgan*. Signed: Riushiken Naosada (Kanahara). late XVIII.—early XIX.

Naoshigé, Okamoto, 2278.

Naoshigé, Tetsugendo, 2276.

Naoteru, Hamano (Naohidé), 1583.

Naoteru, Sano, 2078.

2657.—*K.*, *shakudō*, *nanako*, chased in relief and inlaid with a man climbing a mast, the ropes gold. Signed: Shozuiken Naotoki. [PLATE LXXII.]

Naotomo, Tetsugendo, 2281.

2658.—*K.*, *shibuichi*, chased in *intaglio relievato* with a dragon in a cloud, details inlaid gold. Signed: Naotoshi (Naohisa).

2659.—*Niguromé*, chased with a *shishi* and ball, in relief, and peony *intaglio relievato* at back (style of Hitotsuyanagi and Sekijoken schools). Signed: Ichiriuken Naotoshi. [PLATE LXXIII.]

Naotoshi, Yanagawa, 1942.

2660.—*K.*, *copper*, Y *ishimé*, imitating a small crackle, inlaid in high relief with a carp, *shakudō*. Signed: Hōyusai Naotsuné. mid. XIX. [PLATE LXIII.]

2661.—*K.*, *shakudō*, *nanako*, chased in relief with the Sage Shoriken and his tiger, face and hands silver, details gold; engraved at back with bamboo, which are like the signature gilt, in imitation of Chinkinbori work. Signed: Hoyusai Naotsuné. mid. XIX. [PLATE LV.]

Naotsuné, 1818.

Naoyoshi, 1666.

Naoyoshi, Katsuriuken, 1658.

Naoyoshi, Nara, 1346.

Naoyoshi, Sano, 2079.

Naoyuki, Hamano, 1513.

Naoyuki, Iwahan, 813.

Naoyuki, Yanagawa, 1944.

Naozumi, Yanagawa, 4395.

Nara, p. 87.

Narinobu, Umetada, 162.

Narisuké, Hirata, 2371.

Naritaka, Umetada, 165.

2662.—*K.*, *shibuichi*, *nanako*, chased in high relief with a foreign dog; the back, *shakudō*, with slanting *yasurimé* dotted with gold. Signed: Kimi Banzai Naritoshi.

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2663.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with rats, gold, copper, *shibuichi*, three on *K.* and four on *F.* Signed: Kimi Banzai Naritoshi.

Naritoshi, Ittoshi Umetada, 157.

Naritoshi (*naga*), Shofusha, 346.

Natsuo, p. 175.

Niuboku, Ishiguro, 2127.

2664.—*Iron*, large, inlaid in low relief with the Chinese Shoko leaning out of his window to read a book by moonlight, details *iroyé*. Signed: Washu no jiu Nobu, with *Kakihan*.

Nobuchika, Hamano, 1587.

Nobuchika, 815.

2665.—*Iron*, large (105 × 98), Mokko, chased in relief with a dragon in the clouds. Signed: Niudō Nobufusa.

Nobuhidé, Sakuma, 1062.

2666.—*Iron*, three wild geese in flight, boats and clouds in the round. Signed: Oda Nobuhisa (tomi) of Akita, Ashu.

Nobuhisa, 816.

Nobuiyé, 25.

Nobuiyé, Shoami of Okazaki, 260.

Nobukiyo, 817.

Nobukuni, 818.

2667.—*Shibuichi*, inlaid in gold and silver with a *shion* (aster) in bloom. Signed: Harujima Nobumasa. [PLATE LXXXII.]

2668.—*F.K.*, *silver*, inlaid in high relief with a butterfly, and begonia on *F.*, gold and *iroyé*. Signed: Harujima Nobumasa. [PLATE LXXV.]

2669.—*F.K.*, *shakudō*, *nanako*, inlaid with carp and *mō* grass, *iroyé* on each piece. Signed: Nobumasa (Mizuno). [PLATE L.]

Nobumasa, 1589.

Nobunaga (*toshi*), 411.

2670.—*Iron*, chased in the round in Mito style with three *karashishi* playing on and about a pine tree. Signed: Nobunori.

2671.—*Iron*, small, a *nagadori* on a plum tree, *marubori zōgan*. Signed: Nobunori (same style). Yedo, XIX.

Nobutaka, Issuiken, 4380.

Nobutoshi, 1064.

Nobutsuné, Komai, Kaiunkaishi, 1065A.

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2672.—Pair, *sentokudō*, chased in *katakiri* with horses under a weeping willow on the banks of a river. Signed: Fujiwara Nobuyoshi of Bizen.

Nobuyoshi, Shunō Hōgen, 1659.

Nobuyuki, Enjui, 1591.

Nobuyuki (Hōzui), 1590.

Nobuyuki (Zenshiro Masayuki), 1661.

Nomura, p. 135.

Noriaki, Shofuken, 1593.

2673.—*K.*, dark *shibuichi*, a ferry boat with five people, identical in design with No. 2198 (Takase Katsuhiro) and almost identical in technique, but without bird. Signed: Narikawa Norichika. XIX.

Norihisa, Toriuken, 1594.

2674.—*Iron*, chased to imitate a piece of worn-out wood. Trace of signature: Norikané. XIX.

2674A.—*F.K.*, *copper*, *ishimé* surface engraved in *katakiri* with a stream and reeds; *shakudō* crab riveted on *K.* and two more on *F.* Signed: Inada Norinaka, and dated Kōkwa 2, tenth month (cyclical characters 己 己 should be 乙 己). 1845.

Norinobu, 1595.

Norisada, Joriudo, 1596.

Norishigé, Hamano, 1597.

Noritatsu, Higashi, 2318.

Noritoshi, 1599.

2675.—*F.K.*, *iron*, *K.* inlaid in high relief copper with Daruma stretching, *F.* chased in relief with a hossu on the handle, gilt. Signed: Noriyuki. Hamano, late XVIII.—early XIX.

Noriyuki, Bosoken, 1502.

Noriyuki, Hamano, 1492—2675.

O

Ogawa Teikan, p. 162.

Okinari, Horiyé, 1381.

2676.—*K.*, dark *shibuichi*, inlaid and chased in relief with a *tsuta* creeper in gold and *iroyé* on which a silver dragon-fly prepares to alight. Signed: Minayama Okio.

Okishigé, 1347.

Okiyoshi, Horiyé, 1384.

Omori, p. 144.

Otsuki, p. 172.

Otsuki, Korin, 2337.

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R

Renjo, 308.

Riokwan, Iwamoto, 2065.

2676A.—*Iron*, small, chased and inlaid with Watanabe on Tsuna at Rachomon. Signed: Rioki.

2677.—*Iron*, circular, arrows and arcs of circle with transverse markings and central line, *itozukashi*. Signed: Rioshin (Yoshinao) of Awata.

Riūmin, 4424.

Riusai, 4484.

2678.—*K.*, *iron*, chased in relief and inlaid with a woman washing clothes in a river (story of the Shutendoji). Signed: Kiuntei Riusui. XVIII. [PLATE XXV.]

Rosen, Tamagawa, 1880.

2679.—*F.K.*, *shakudō*, *ishimé*, inlaid with silver herons on each piece amongst straight reeds. Signed: Katsura Rōshu. [PLATE LXXX.]

2680.—*Iron*, chased in low relief with *chidori* in flight, covered boat and mountains, inlaid with reeds and moon, *iroyé*, the signature defaced by *kokuin*, apparently (*Ro*)kosai.

S

Sadachika, Nomoto, 2032.

2681.—*Iron*, concave lenticular, inlaid with an orchid, silver and gold *hirazōgan*. Signed: Hibikiyama Mitsuyasu and Nara (no) Kaji Sadaharu (?).

Sadahisa, 2368.

2682.—*Iron*, thick, *mokko*, chased in relief with two *tengu* masks, a feather fan and a *vajra ken*. Signed: Sadakané of Kishu.

2683.—*Iron*, circular, with high raised rim, large trifoliate openings on both sides of the *seppa dai*, enclosing the *riōhitsu*, the rim once inlaid with eight circles of metal. Signed: Sadakané of Kishu.

2684.—*Iron*, circular bamboo rim, with three groups of three bamboo leaves inside, "*sasa no maru*." Signed: Sadakané of Kishu. *Ex Hawkshaw Colln.* XVII.-XVIII.

Sadakiyo, 1348.

2685.—*Iron*, circular rim inlaid with gold *nunomé* diapers, enclosing a square. Signed: Sada (masa) of Tanshu.

Sadamasa, Tachibana, 158.

2686.—Pair, *sentoku*, fan, part *katakiri* part *shakudō* in relief with peony design; *uchiwa* with nets and wild geese inlaid gold on *shakudō* ground, the string attached to the handle being worried by a rat, moon, gold, behind clouds, *togidashi*; at back, weeping willow, *katakiri*. Signed: Sadamasa. XIX.

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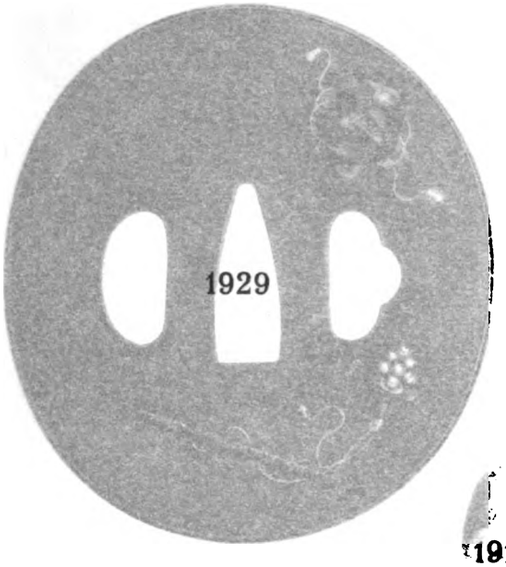
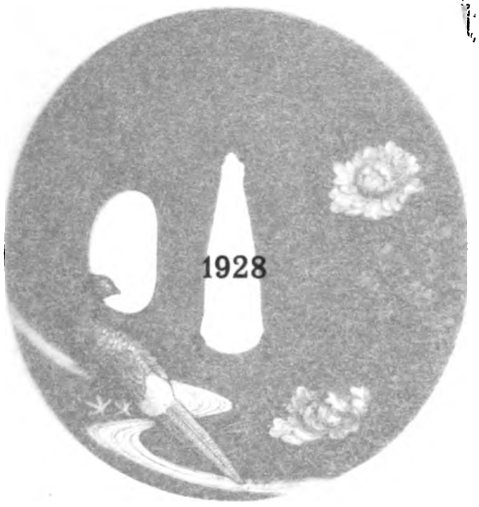
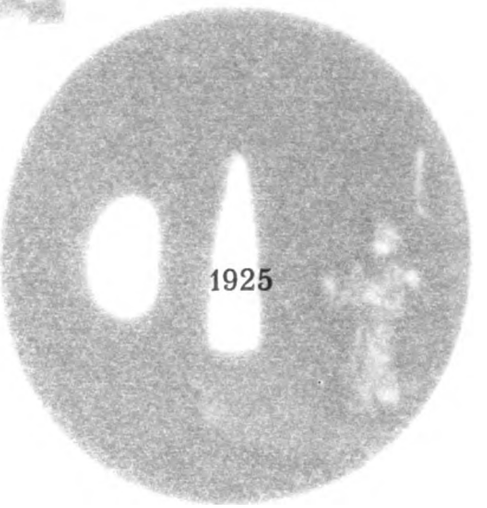


1916

1916

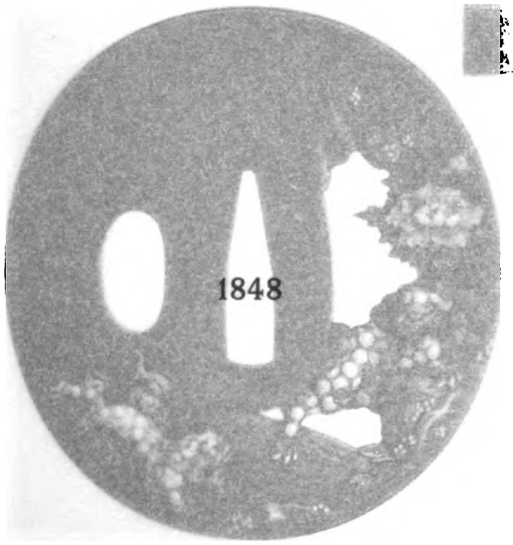


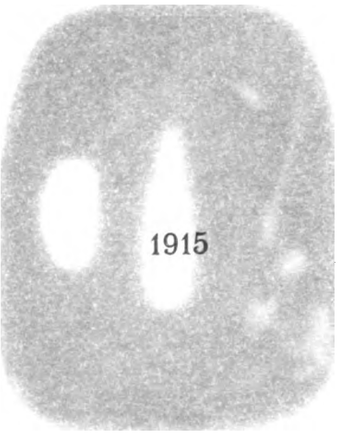


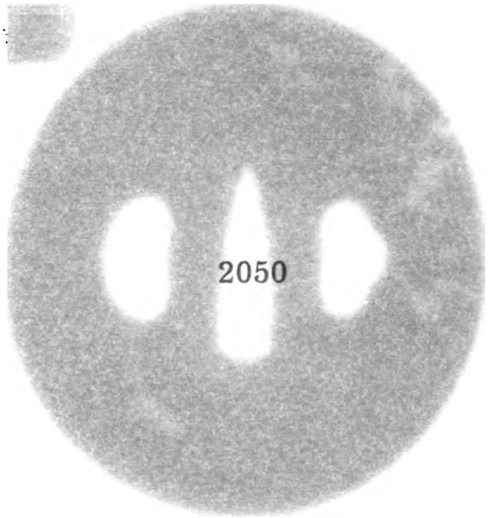
2465

1907

2610







LXI. YANAGAWA, HITOTSUYANAGI, SEKIJOKEN.

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[illegible] Signed:

1929 1842 1926

[illegible] central line.

[illegible] in a river (story

[illegible] [Plate xxv.] 1916 1916

[illegible] straight reeds.

[Plate lxxx.]

[illegible] and mountains, inlaid

[illegible]

1928 1849 1925

[illegible] gold *hirazōgan*. Signed:

[illegible] masks, a feather fan and a *vajra*

[illegible] trifoliate openings on both sides of the 2465 1907

[illegible] with eight circles of metal. Signed: Sadakané

[illegible] 2610 [illegible] bamboo leaves inside, "*sasa no*

[illegible] *Ex Hakshaw Collin.* xvii.-xviii.

[illegible] rim inlaid with [illegible] enclosing a square. Signed:

[illegible] of Tanshu.

Sadamasa, Tachibana, 15[illegible].

2050 [illegible] Poir, *sensu* fan, part *katakiri* part [illegible] with peony design [illegible] with nets and wild geese inlaid gold on *shakudō* 1915 [illegible] attached to the handle being worried by a rat, moon gold, behind clouds, *tsukishi*; at back, weeping willow, *katakiri*. Signed: Sadamasa. 1848

xix.

LXI. YANAGAWA, HITOTSUYANAGI, SEKIJOKEN.

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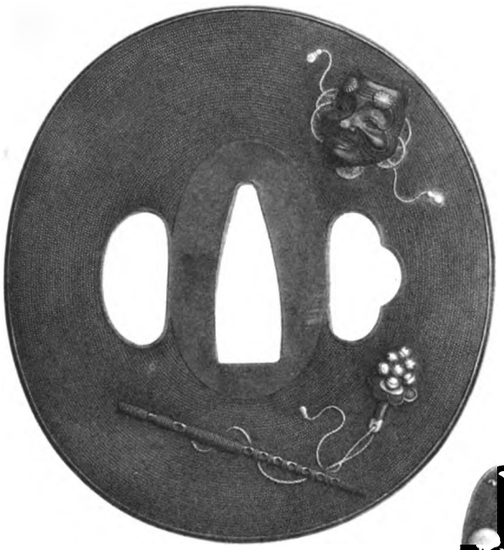

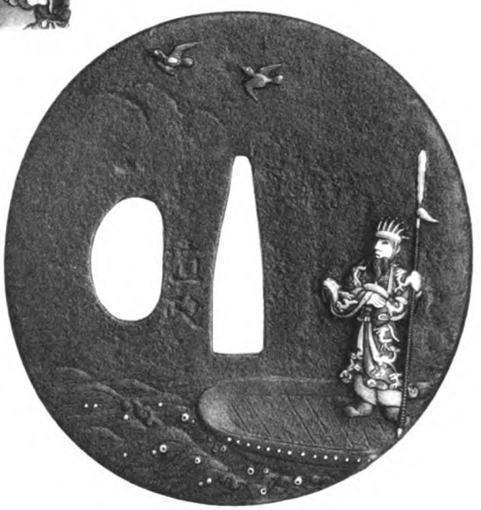

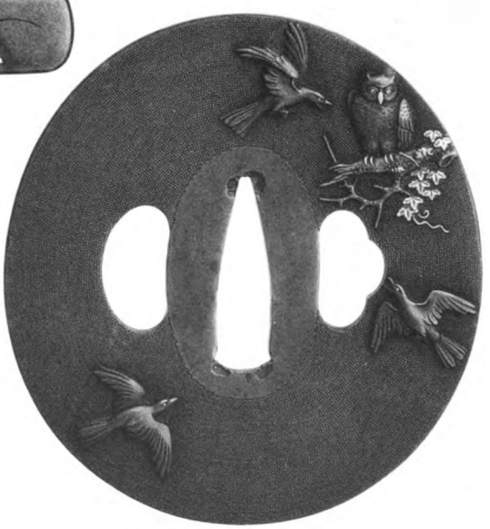

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2686A.—Another single *tsuba*, identical but with a sunset.

2687.—*K.*, *shibuichi*, inlaid in relief with two black sparrows and a red one bringing a piece of rice straw. Signed: Banriuken Sadanaka.

Sadanaka, 1817.

2688.—*F.K.*, dark *shibuichi*, chased in relief and inlaid as an old tree trunk on which creep snails, *iroyé*. Signed: Kitao Sadanao.

2689.—*K.*, *copper*, inlaid in relief with snow-capped Fuji in the moonlight, behind high hills; the back *shibuichi*. Signed: Uyeno Sadanori. late XVIII.—early XIX. [PLATE LXIII.]

Sadashige, Miōchin, 30.

2690.—*Sentoku*, chased in *intaglio* with the Abura Bozu in the rain, near a stone lantern under a willow. Signed: Buntosai Sadataka.

2691.—*F.K.*, *shakudō*, *nanako*, inlaid with a cock on *K.*, hen and chicken on *F.*, gold work in relief in Inagawa style. Signed: Sadatsugu. early XIX.

2692.—*Iron*, a horse in Furukawa style. Signed: Sadatsuné of Heian (Kyoto).

2693.—*K.*, *shakudō*, *nanako*, chased in relief with a plum branch, flowers inlaid silver, on which is perched a *hototoguisu*, gold. Signed: Sadatsuné. XIX. [PLATE LX.]

Sadayoshi, 4539.

Sadayoshi, Urabé, 4466.

Sadayuki (Miyamoto), 1668.

Sakuma Nobuhidé, 1062.

Sanoki, Yusai, 2377.

2694.—*K.*, *shibuichi*, made rough with brazing material, inlaid with a *bonito* in high relief and three shells, *shakudō*. Signed, on copper back: Sannoken. [PLATE LVI.]

Seii, Gotō, 410.

Seimin, Tounsai, 1255.

Seimin, Tsuchiya, 1254.

2695.—*F.K.*, *shibuichi*, chased in low relief with Rinnasei and crane on *K.*; inlaid on *F.* with a child carrying a Koto, and chased with plum tree. Signed: Seirin of Mito. XIX.

Seirioken (Hagiya Katsuhira), 2205.

2696.—*Shibuichi*, *mokko* shape, inlaid in high relief with a gilt rock, a *shakudō* peony with silver flowers, and butterflies. Signed: Seiriusai. mid. XIX. [PLATE XIX.]

Sekijoken, p. 139.

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2697.—*K.*, *shibuichi*, engraved in fine *katakiri* with Shubaishin reading, his faggots dropped on the road. Signed: Sekikodo, after the design of Hogen Eishin.

Sekiyenshi, 4555.

Shichisa, Umetada, 150.

2698.—*K.*, *copper*, *nanako*, inlaid in high relief with a stone lantern under a plum tree in bloom. Signed: Shigeharu. XIX.

Shigeharu, Nara, 1349.

Shigeharu, Nara, 4373.

Shigehisa, 160.

Shigehisa, Shigenaga Sunagawa Shohakudō, 1109.

Shigekatsu, 142.

2699.—*F.K.*, dark *shibuichi*, inlaid in relief with a wild goose and reeds on *K.*; wind-swept reeds over stream on *F.*; *iroyé* work. Signed: Giokusuian Shigemasa.

2700.—*F.K.*, *shibuichi*, inlaid in relief with a monkey showman on *F.*, and a dancer on *K.*, the details and patterns of clothing inlaid gold. Signed: Shigemitsu.

2701.—*F.K.*, dark *shibuichi*, *K.* chased in low relief with an old man mending a fishing net; *F.* inlaid with a distant view of Fuji, silver and gold *nunomé*, beneath a pine tree. Signed: Shigemitsu. early XIX.

Shigemitsu, 2137.

Shigenaga, 1896.

2702.—*Shibuichi*, chased in low relief with Daikoku on his bales of rice shouldering a huge bag; at back, two rats and *takaramono*. Signed: Shigenari, same seal. late XVIII.

Shigenobu, Hamano, 1599A.

2703.—*F.K.*, *iron*, each piece inlaid with a crane in flight, *shakudō*, gold and silver, over a conventional silver stream. Signed: Shigenori. XVIII.

2704.—*Iron*, chased in low relief with a willow tree, inlaid with a *bokudo* trying to stop his ox by twisting the gold tether around the tree trunk. Signed: Shigesada, after the design of Hanabusa Itcho. early XIX.

2705.—*K.*, *shibuichi*, inlaid in high relief with three red sparrows, one shrieking the other two fighting; inlaid on the *shakudō* back with a bamboo in gold *hirazōgan*, one twig of which impinges on the face. Signed on the butt: Shigetaka. mid. XIX.

2706.—*Iron*, chased in low relief with a pine tree around which is entwined a snake, *shakudō*. Signed: Sanhōken Shigetoshi. Koyama, end XVIII?

Shigetoshi, Shoami, 258.

Shigetsuné, 819.

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2707.—*Iron*, small hexagonal, chased with Fuji in low relief, inlaid with the Gojo Bridge pillar, and with two *miyakodori* in the lake. Signed: Shigeyoshi of Yoshu (Yamashiro). early XIX.

Shigeyoshi, Sasaki, 518.

Shigeyoshi, Umetada, 152.

Shiho, Teikan, 2222.

Shimbun, Arikawa, 1950.

Shinjō, 372.

Shippō, p. 176.

2708.—*Copper*, gold plated and engraved with waves leaving *gosankiri* crests in low relief.

2709.—*Iron*, inlaid with a fisherman in a boat, pipe in hand, laughing, and at back moon on the top edge, small *iroyé* work. Signed: Shisando of Rakusai. West Kyoto, XIX.

Shisatsu, 2378.

Shoami, p. 17.

Shobei, Sasaki, 517.

Shokan (Katsuzane), 2031.

2710.—*K.*, *shibuichi*, with central panel *ishimé*, inlaid in high relief with the Mitsuminé charm, in *shakudō*. Signed: Senkiokusai Shōmin. XIX.

Shōraku, Tetsugendo, 2274.

Shōsei, Hashimoto, 1066.

Shoshisai Hōgen (Nomura), 1862.

Shoyei, 765.

Shōzui, p. 104.

Shōzui, Otsuriuken Miboku, 1433.

Shugensai (Hirosada), 1700.

Shummei Hōgen, p. 158.

Shunjo, Gotō, 413.

Shunko, 1350.

Shunko (Harumitsu), Gotō, 414.

2711.—*Shibuichi*, perforated with two saddles, and inlaid in *hirazōgan* with an arrow and a riding crop. Signed: Shuraku. XIX.

Shuraku, 4434.

2712.—*Iron*, *marubori*, rather bold and rough, two horses under a pine tree, clouds and waterfall at back. Signed: Shusai of Matsué (one of the Haruta family q.v.)

2713.—*Iron*, chased in the round with two oxen. Signed, with seal: Sōhaku.

2714.—*Shakudō*, bell shaped, design of the *tsuba* of Antoku Tenno. Signed in *Tensho* gold *hirazōgan*: Soho. XIX.

Sōjō, Gotō, 302.

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2715.—*K.*, *shibuichi*, inlaid and chased in relief with a peasant ploughing a field, a black buffalo drawing his primitive plough, details gold and silver. Signed: Giokkaishi Sōkio. XIX.

Someya, p. 166.

Sōmin, p. 125.

Soten, 522.

Soyen, Yokoya (Yanagawa Naomasa), 1924.

Sōyō, p. 125.

Sōyu (Muneari), Nara, 1351.

Sozaemon, 4510.

Sukejiro, Kawakatsu (see Jowa).

2716.—*F.K.*, *shakudō*, chased in relief with monkeys pulling huge peaches with ropes, *iroyé* work, faces, rope, and peaches gold. Signed: Jutokusai Sukenao. XIX.

2717.—*K.*, *iron*, chased and inlaid in relief with a Chinese sage, fan in hand, seated at a writing table under pine trees, a boy near him, a sheet of paper wafted away in the wind. Signed: Hokurite Suketoshi. [PLATE XXV.]

Sukeyuki, Kukosai, 1599J.

T

Tadaaki, Nara, Toai, 1355.

2718.—*F.K.*, *shakudō*, *nanako*, *F.* inlaid with waves, *shibuichi*, chased in high relief and dotted with gold; *K.* inlaid with five *chidori*, gold. Signed: Tadanaga.

Tadanori, Akasaka Hikojuro, 921.

Tadanori, Akasaka, 2373.

2719.—*F.K.*, *shibuichi*, inlaid with black birds in flight on *K.*, in the moonlight, and standing on a gilt bridge on *F.*, *iroyé* work in relief. Signed: Tadashigé. early XIX.

Tadatoki, Akasaka, 915.

Tadatoshi, 820.

2720.—*K.*, *sentoku*, inlaid in relief with a black *tenaga ebi* and gold *myriophyllum* grass. Signed on *shakudō* back: Riusettsuken Tadatsugu.

2721.—*Iron*, circular, perforated with two *racemes* of *wistaria*, the outlines prepared for *nunomé* inlay. Signed: Tadatsugu. early XIX.

Tadatsugu, Takahashi Gihei (Tachibana), 1174.

Tadatsugu, 1066A.

Tadatsuné, Wakabayashi, 1827.

Tadayasu (Koreyasu), 1599B.

2722.—*F.K.*, *shakudō*, *nanako*, chased in high relief with the Thunder God on *K.*, the Wind God on *F.*, details gilt. Signed: Kuwabatake Tadayoshi, dated Bunkwa 2, 1805, in winter.

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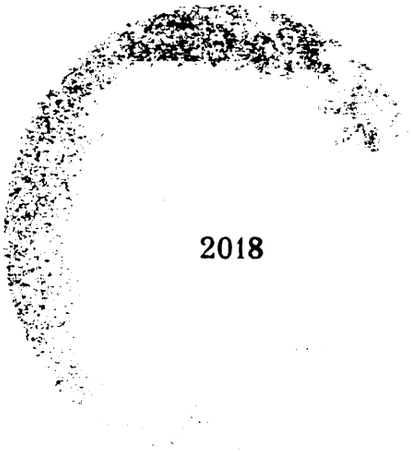
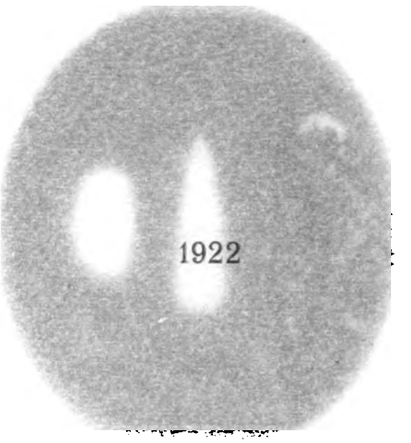
2007



2018



1922

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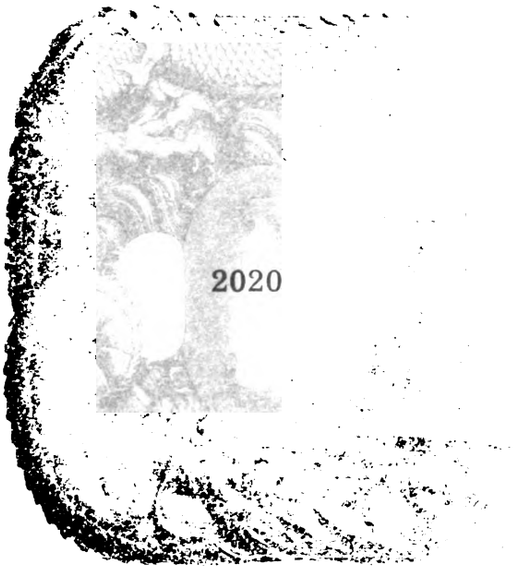

2020

1988

1196

2021

LXII. OMORI.

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[illegible] ploughing a field, a block [illegible] Tokkashi Sikio XIX.

2722.—*I.K.*, *shakuhachi*, *tsuzumi*, chased in high relief with the Thunder God on *K.*, the Wind God on *K.*, details [illegible]. Signed: Kuwabatake Tadayoshi, dated Bunkwa 2, 1805, in winter.

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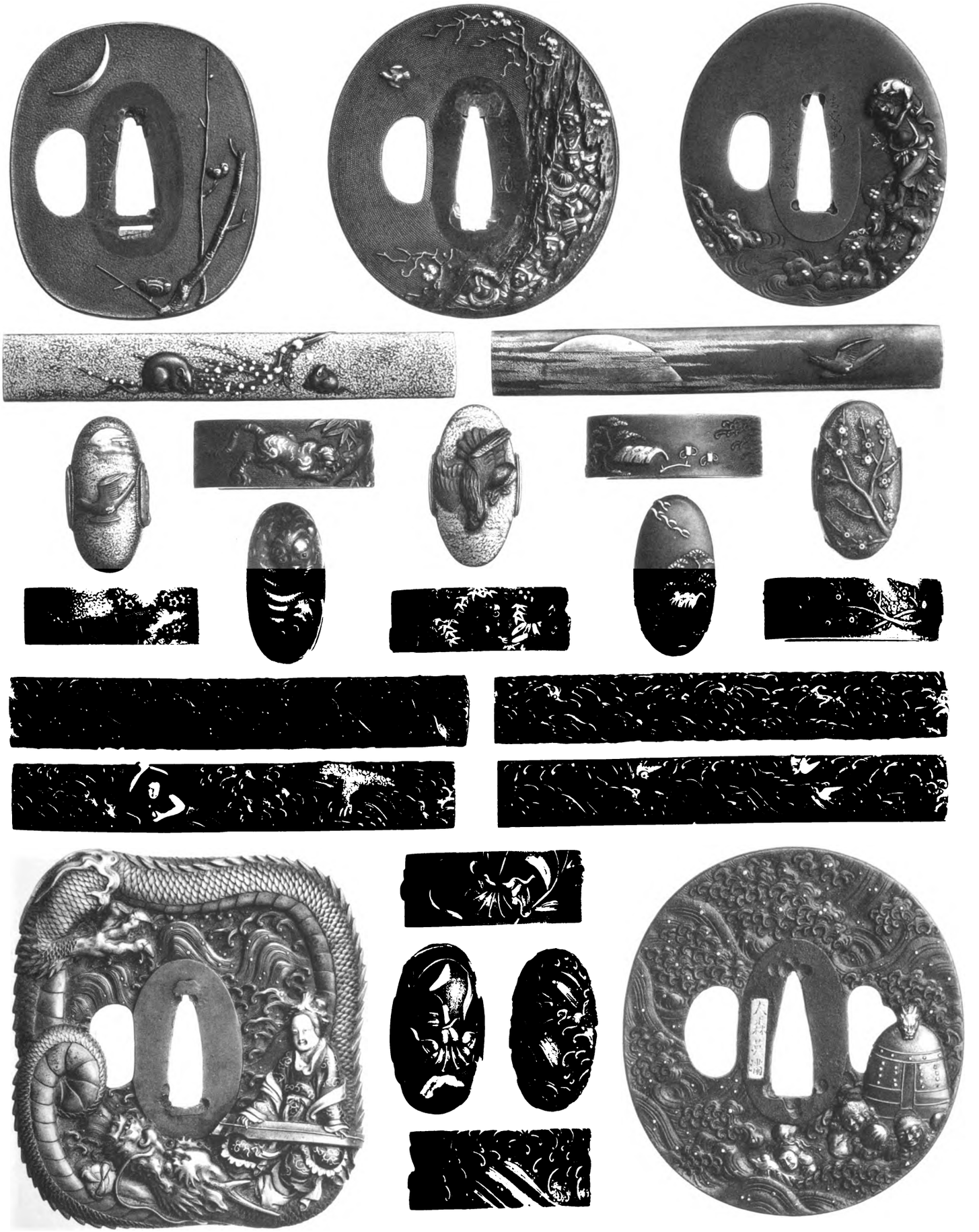

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2723.—*Iron*, with *karakusa* rim gold *nunomé*, chased and inlaid in high relief with a wasp nest, and a wasp, gilt, under the roof of a Yashiki's gate. Signed: Tadayoshi. early XIX.

Tadayoshi, 2416.

2724.—*F.K.*, *shibuichi*, inlaid and chased, with a thatched cottage on *K.*, and a man playing with a monkey on *F.*, *iroyé* work. Signed: Tamura Tadayuki. XIX. [PLATE LXIX.]

Takaaki, 2126.

Takahisa, Hamano, 1599F.

2725.—*F.K.*, *shakudō*, *nanako*, inlaid with butterflies on both pieces, *iroyé*. Signed: Morimura Takanori (in *sosho*).

Takaō, 2415.

Takaoki, Suruga, 1117.

Takashige, Suruga, 1120.

2726.—*K.*, *copper*, *nanako*, inlaid in high relief with a prancing horse, *shibuichi*. Signed: Sounsai Takatsuné.

Takatsune, Matsuda, 822.

2727.—*Sentoku*, the surface treated with acid, leaving hard irregular patches brighter and in very slight relief. Chased in high relief with the Sennins Kanzan and Jittoku; clouds chased and partly inlaid with lines of silver and gold; at the back, a pine tree. Signed: Takayama, with *Kakihan*. (? early) XVIII.

Takayuki, 821.

Takayuki, 1599G.

Takayuki, Suruga, 1113, 1119.

2728.—*K.*, *shibuichi*, softly modelled as a stream in which the crescent of the moon is reflected, rounding a sharp curve protected by *jakago*; *iroyé* work in low relief. Signed: Takeaki. [PLATE LXXII.]

2729.—*Iron*, a severed head. Signed: Takeaki of Kwaiyō. *Ex Hawkshaw Colln.* [PLATE VII.]

Takurio, Suruga, 1118.

Tamagawa, p.

Tanaka, p. 168.

Tanetora, 1894.

2730.—*Iron*, rounded lozengular, inlaid in high relief with the wizard Kosonsho in the Suikoden. Signed: Tantaku. mid. XIX.

Teijō, 304, 310.

2731.—*Iron*, *mokko*, inlaid with a wasp, *iroyé*, above an *asagao*. Signed: Tembo (天寶 [*sic*]). XIX.

Teruchika, Hamano, 1599K.

Teruchika (Nomura Hidechika), 1864.

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2732.—*Copper*, lenticular, chased in low relief with waves. Signed: Teruhidé of Shōnai (Dewa). XVIII. [PLATE VIII.]

Teruhidé, Omori, 1974.

2733.—*Iron*, chased and inlaid in low relief with a Minamoto captain seated under a pine tree with his standard bearer, receiving a report from a kneeling man—episode unidentified. Signed: Teruhisa (Hidehisa). early XIX.

Terumasa, Omori, 2018.

Terumitsu, Chōsendo, 2020.

Terusada, 2023.

2734.—*K.*, *shakudō*, a stag in relief under a maple tree and a full moon, silver *hirazōgan*. Signed: Jogetsusai Terushigé. XIX. [PLATE LXIII.]

Terutake, 2034.

Terutsugu, 2024.

Terutsugu, 4448.

2735.—*K.*, *shakudō*, chased in low relief with half a bell, engraved with an inscription:

Somo somo kono kané wa
Jingu kogo san kan yori ongai sen no toki
Riujin sasage tatematsuru yoshi mōshi tsutaye tari

"It is said that this bell was that offered by the Dragon God when Jingu Kogo returned from Korea after glorious victories." Signed: Banyo Takasago no ura, giōfu Nanyoshi Teruzané.

2735A.—*K.*, *shibuichi*, identical with above. Signed: Banyo Hibiki nada no, Giōfu Nanyoshi Teruzané. *Ex Huish Colln.* [PLATE.]

Tetsuwo, 2295.

Tōhō, 412.

Tojiu, 515.

Tokihisa, 1067.

2736.—*K.*, *shibuichi*, chased in high relief with Daruma crossing the sea, *shakujo* in hand, on a bamboo twig. Signed: Tokimasa (Sakadé). XIX. [PLATE LXXIV.]

Tokimasa, Nara, 1356.

Tokinaga, 1068.

Tokinari, Arai, 2027.

2736A.—*K.*, *sentoku*, *ishimé*, inlaid in high relief with a monkey climbing on a post to escape a threatening dog; delicate chasing. Signed: Kato Tokinobu (pupil of Ishida Naotoki). beginning XVIII. [PLATE LVIII.]

Tokinobu, Omori, 2025.

Tokinobu, 2083.

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2737.—*F.K.*, dark *shibuichi*, inlaid with a plum tree in bloom, *shakudō* and silver on *F.*, and with snow-covered bamboo grass in the moonlight on *K.* Signed: Kato Tokitomo.

Tokiyoshi, Mori, 2086.

Tokuaki (Atsuaki), 2347.

2738.—*F.K.*, *shibuichi*, chased and inlaid in relief with the two warriors crossing the Ujigawa, one on each piece, *iroyé*; crests on helmets. Signed: Otsuka Tokusei (Norishigé). [PLATE LVI.]

Tomihisa, Kasoken, 408.

Tomihisa, Tobari Kisoji, 407.

Tominsai, Ishiguro, 2094.

2739.—*K.*, *shakudō*, chased in *katakiri* with reeds and a stream, inlaid with a crab in high relief; on the back, engraved in *kebori* with a stream on which swim two ducks (silver *hirazōgan*) beneath a pine tree. Signed: Saito Tomiyuki (Fuzui). XIX.

Tomiyuki, Getsujinshi, 409.

Tomobumi (Yubun), Saki, 823.

Tomochika, 2029.

2740.—*K.*, *shakudō*, inlaid in relief with two cherry blossoms on a common stem, silver and gold, and a loose bud. Signed: Tomohidé. *Ex Huish Colln.*

2741.—*Silvered sentoku*, chased in relief with Choryo discovering Kosekiko's shoe. Signed: Shojiuken Tomohisa.

Tomohisa [tomi], 837.

Tomohisa, Yamichi Sakunoshin, 826.

Tomokané (Chika) Kawaji Gonnojo, 824.

Tomokané, Suzuki, 2075.

Tomokata, 1069.

Tomokata, 839.

Tomokata, Oka, 840.

Tomokatsu, 845.

Tomokiyo, Yamichi Ippei, 846.

Tomokuni, 850.

Tomomasa, Hirano, 1842.

Tomomasa, Ogawa, 2136.

Tomomasa, Takehara, 851.

Tomomichi, Hirano, 1843.

Tomomichi, Kawaji, 856.

Tomomichi, 854.

Tomomitsu, 858.

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2742.—*Shibuichi*, inlaid with a *sarumawashi*, with his monkey, *samisen* player, sword, straw hat and tall *eboshi* of the *Sambasso* dance. Signed: Tokaken Tomonaga (hisa). mid. XIX.

2743.—*F.K.*, *shibuichi*, chased in low relief with a mass of chrysanthemum flowers on both pieces, the centres gold. Signed: Ranshusai Tomohisa (naga). [PLATE LXXVIII.]

2744.—*Shakudō*, polished ground, four of the Eight Views of Omi, in low relief and with small inlaid figures. Signed: Tanabe Tomomasa of Yedo (probably the second).
Ex Hawkshaw Colln. circa 1830. [PLATE LXXIV.]

2744A.—*Shakudō*, *ishimé* surface, inlaid in relief with the Seven Sages in the Bamboo Grove. Signed: Kimura Tomonaga. XIX.

2745.—*F.K.*, *iron*, inlaid in relief with trout, *shibuichi*, and gilt bamboo grass. Signed: Tomonao.

2746.—*Shibuichi*, *tanto tsuba*, with straight *nanako*, inlaid with five oxen in very high relief, *iroyé* work. Signed: Tomonao.

2747.—*K.*, *shibuichi*, chased with the Sennin Osho and the two geese travelling in the air, *intaglio relievato*. Signed: Kosetsuken Tomonao. Blade by Kanemichi, engraved with the Six Poets.

2748.—*K.*, *copper*, *intaglio relievato*, a cooper hooping a tub, *shakudō* back with *shiguré*. Signed: Tomonari.

2749.—*Sentoku*, a pair, each being a coiled snake, modelled in the round, the scales of the belly silvered. Signed: Tomonobu *to* (cut by) in cursive writing. *Ex Hawkshaw Colln.* XIX.

Tomonobu, Oka, 864.
Tomonobu (Setsuan Rōjin), Zaki, 861.
Tomonobu, Someya, 2267.
Tomonobu, Yamichi, 865.
Tomonobu (Zensuké), 859.
Tomonori, 866.
Tomosada, Miojiuken Kawashima, 1833.

2750.—*F.K.*, dark *shibuichi*, chased in relief with Hotei and child on *F.*, watching another boy with *shishimai* mask on *F.* Signed: Sawano Tomosuké.

2751.—*F.K.*, *shibuichi*, inlaid in relief with the crossing of the Ujigawa River, Sasaki Tadatsuna and Kajiwara Kagesuyé identified by their crests. Signed: Ichiriuken Tomotatsu (*riu*).
[PLATE LI.]

Tomotoshi, Hosensai, 1845.
Tomotsugu, Umetada, 167.
Tomotsugu, 867.

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2651 1930 2597 1344 1877 2734

1942 1909 2094 2019 1790 1829

1931 1831

1937 2052

1935 2689

1949 2574

1833 2660

2572 2778

1888 2502

2450 2807

2466 1834

LXIII. KOZUKA, VARIA.

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[illegible] monkey, *sarugaku* player, sword, straw [illegible] *tomotsuga* (hiso). mid. XIX.

[illegible] of chrysanthemum flowers on both [illegible]. [PLATE LXXVIII.]

[illegible] of Oeji, in low relief and with [illegible] the second).

[illegible] 1830. [PLATE LXXIX.]

[illegible] Sages in the Bamboo Grove. XIX.

[illegible] gilt bamboo grass. Signed: [illegible]

[illegible] with five oxen in very high relief, [illegible] two geese flying in the air, [illegible], engraved with the Six Poets.

[illegible] tub, *shakudō* [illegible] with *shigure*.

[illegible] snake, modelled in the round, the scales of the [illegible] writing. *Ex Hakushaku Collu.* XIX.

[illegible]

[illegible] 867

[illegible]

[illegible]

[illegible] 1887.

2751. [illegible] *hibachi*, inlaid in relief with the [illegible] of the Ujigawa River, Sasaki Tadatsuna and Kajiwara Kagesuyé identified by their [illegible] Iharinken Tomotatsu (*rin*). [PLATE LI.]

Tomotsuga Hosensai 1845.

Tomotsuga, Umetada, 167.

Tomotsuga, 867.

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2752.—*Shakudō*, lenticular with thick rim, engraved in *katakiri-kebori* with a boy cowherd playing the flute by the side of a stream, his ox under a cherry tree. Signed: Tomotsune.

[PLATE LVI.]

Tomotsune, Inouyé, 870.

Tomotsuné, Kanasugi, 1952.

Tomotsuné, Nakai Zensuké, 871.

Tomotsuru, 1070.

2753.—*Copper*, chased in *katakiri* with a pine tree, a besom and a shovel, inlaid in relief with three puppies fighting and two others worrying a sandal, roped *shibuichi* rim. Signed: Hashizume Tomoyoshi.

Tomoyoshi, 1071.

Tomoyoshi, Hitotsuyanagi, 1847.

Tomoyoshi, Narita Genzayemon, 878.

2754.—*Shibuichi*, chased in relief and inlaid with Ushiwaka reading a *makimono*, Benkei standing behind him with his halberd. Signed: Hōunsai Tomoyuki. mid. XIX. [PLATE LXVII.]

Tomoyuki (Nobuyuki), 1599L.

Tomoyuki, Oka, 879.

Toriusai, p. 168.

2755.—*K.*, *shibuichi*, inlaid in relief with a branch of plum tree in flower, *shakudō*, silver, gold; the back partly *shakudō*. Signed: Kokushinshi Toshiaki. [PLATE LXVII.]

Toshiaki, Hokisai, 2294.

Toshichika, 2295.

Toshichika, Nara, 1357.

2756.—*Iron*, chased on one side with Raiko in relief, rope in hand, near the spider's web, and at the back with *mitsume kozo* in the web. Signed: Toshiharu, pupil of Fuji Toshi.

2757.—*Sentoku*, chased in *katakiri* with a stone lantern on one side, a fir tree on the other, crescent moon inlaid *hirazōgan*. Signed: Toshiharu (Juji) of Rakusei (West Kyoto). XIX.

Toshiharu, 1358.

Toshiharu, 2296.

Toshiharu, Ichiyoken, 1834.

Toshiharu, Seiriusai, 2297.

2758.—*Sentoku*, *ishimé*, chased with a big wave and inlaid with five *chidori* in flight, in relief. Signed: Toshihidé (Juyei). early XIX.

Toshihidé, 2298.

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2759.—*Iron*, oblong with rounded sides and corners, raised edge, flat surface, chased and inlaid in relief with the Rakan Handaka, evoking a dragon out of his begging bowl (man *shibuichi*, bowl *shakudō*, dragon gilt); at the back, incense burner on a rock. Signed: Toshihiro.

late XVIII.—early XIX.

Toshihiro, 1599M.

Toshihiro, 1360.

Toshikagé, Hoshinsai, 2288.

2760.—*Iron*, chased and inlaid with a lotus leaf on each side, a flower, a *hossu* and a *jui*. Signed: Toshikatsu. XIX.

2761.—*Brass* with green patina, chased with a wave and inlaid with *chidori* in flight. Signed: Toshimasa. XIX.

Toshimasa, 1072.

Toshimasa, 2300.

Toshimasa, 2070.

Toshimasa, Egawa, 2254.

Toshimitsu, 1361.

Toshimuné, 1364.

2762.—*Iron*, a lotus leaf, the nerves cut in openwork. Signed: Toshina (Risei) of Sado.

Ex Hawkshaw Colln.

2763.—*F.K.*, *shibuichi*, chased in relief and in *intaglio relievato*, faces and details inlaid, a master cap maker on *K.* and his workman on *F.*, each holding a cap. *F.* chased with a *tsuitate* showing a lake landscape after Sesshu. The subject may be taken from a Kiogen. Signed: Yoshikawa Nampo Toshinaga (Juei). Inscribed: "The best I have made in my life," *Fu shi mono no dominemakase issei koreo wo saku.* early XIX. [PLATE LXXXII.]

2764.—*F.K.*, dark *shibuichi*, inlaid with a pilgrim and a coolie under a tree, watching two geese in flight; on *F.* two men in a rest house. Signed: Toshinaga.

2765.—*F.K.*, *shakudō*, *ishimé*, chased on each piece with a branch of persimmon, the fruit inlaid coral. Signed: Toshinaga (hisa). mid. XIX.

2766.—*Shibuichi*, *mokko* with raised rim, chased in relief with Kwanyu on horseback, and an axe bearer on other side, scant gold inlay. Signed: Fuji Toshinaga. [PLATE LXXXII.]

Toshinaga (Juyei), 1367.

Toshinaga (Nara), p. 87.

Toshinaga (Richō), 1368.

Toshinaga (Riyei), Nara, 1366.

Toshinao, 1369.

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2767.—*F.K.*, pair, *iron*, inlaid in relief with circular *mitsu aoi* crests, *shakudō*, three on each *kashira*, five and six on *F.F.* respectively. Signed: Miyazaki Toshinobu (Jiushin). *Tsuba* to match see Haruta Muneyoshi.

Toshinobu, Miyasaki, 1175.

2768.—*Shibuichi*, chased in relief with a stag and eupatorium in the moonlight. Signed: Toshinori.

Toshinori, 1600.

Toshinori (Juki), Nara, 1372.

Toshisada, Nara, 1373.

Toshishigé, 1374.

Toshitaka, Hiakuriushi, 2301.

2769.—*F.K.*, *shakudō*, inlaid with a plum tree in bloom, *shibuichi* with silver blossoms and gold buds. Signed: Toshitoyo. XIX. [PLATE LI.]

2770.—*Shibuichi*, chased and inlaid in relief with a crow on a dead tree in the moonlight. Signed: Toshitsugu.

Toshitsugu, Okamoto, 881.

2771.—*F.K.*, *shibuichi*, chased and inlaid in relief with stags and lespedeza, two on *K.* (gold and copper with *shakudō* spots) and one on *F.* Signed: Kusano Toshitsuné (Hisatsuné). [PLATE LXIX.]

2772.—*Shibuichi*, *hari ishimé*, inlaid in relief with seven red sparrows and an ear of rice. Signed: Ka Toshitsura. [PLATE LXXIII.]

2773.—*K.*, dark *shibuichi*, chased in relief with a musket, and engraved with a string hat; the stock of the gun is inlaid with cherry blossoms, the platen and matchlock gold. Signed on the edge: Ka Toshitsura.

Toshiyuki, 1601.

Toū (Nara), p. 89.

2774.—*Shibuichi*, small *tsuba*, inlaid with insects and grasses, *iroyé* work in relief. Signed: Tokioka Toyoatsu. XIX.

2775.—*K.*, *shibuichi*, chased in *katakiri* with a man and a woman making *mochi*, the details picked in gold and silver *hirazōgan*. Gold seal: Toyonaga (hisa). XIX. [PLATE LXXIV.]

Tsu Jimpo, 1867.

Tsugunaga, 1073.

Tsuguyoshi, 2319.

Tsuji, p. 164.

Tsūjū, 1892.

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2776.—*K.*, dark *shibuichi*, chased in *intaglio relievato*, a Sennin with long hair and beard blown in the wind, looking upwards, probably Tekkai. Signed: Tsuneharu (Joshun).
XIX. [PLATE LXXIV.]

2777.—*F.K.*, *copper*, inlaid with an owl on a branch, and a crow on a bough. Signed: Tsunekatsu. XVIII.

Tsunekatsu, Kikuchi, 1779.

Tsunekatsu, Sojiu, 1781.

2778.—*K.*, *shibuichi*, *ishimé*, inlaid with a gold carp and a snapping turtle, *shakudō*, both in relief on a linear stream, silver. Signed: Tsunemasa. XIX. [PLATE LXIII.]

Tsunemasa, Gotō, 1674.

Tsunemitsu, Kikuchi, 1782.

Tsunenao, 1811.

Tsunenobu, 882.

Tsunesada, Kikuchi, 1783.

Tsuneshigé, 1375.

2779.—*Iron*, almost square, chased in relief with a dragon amongst gold *nunomé* clouds, and at back inlaid with a brass dragon, same style (influence of the Jakushi and Kumagai schools). Signed: By order, Toyoriosai Masatatsu Fujiwara no Ason Tsunenobu, and Jikané: Matsuō Hideto. [PLATE LXXIX.]

2780.—*K.*, *shakudō*, in the shape of an arrow bag, stitched with silver, tied with a gold rope. Signed: Shuzanshi Tsunetsugu.

2781.—*F.*, *shakudō*, chased in high relief with crows on a pine tree, partly in full round. Signed: Fusai, seal Tsuneyo=Yabu Tsuneyo of Osaka, the sparrow expert.
Ex Hawkshaw Colln. XIX. [PLATE LXXX.]

2782.—*F.K.*, *iron*, chased in high relief in *uchidashi* work with a snarling tiger on *K.* and another on *F.* Signed: Fusai Yabu Tsuneyo. Osaka, circa 1850.

Tsuneyuki, Tenchōsai, 1602.

U

Uchikoshi, p. 121.

Ujitsugu, Takagawara, 653.

Umetada, p. 11.

Umetada (plum Rebus), 170.

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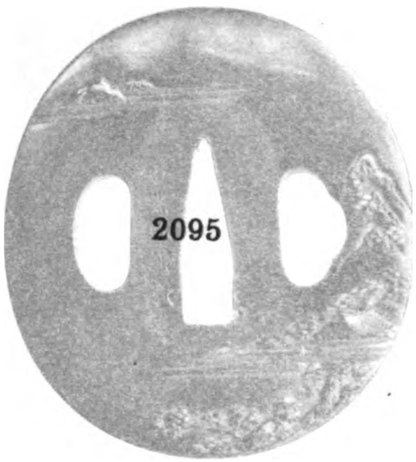

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LXIV. ISHIGURO.

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[illegible] a Sennin with long hair and beard [illegible] Signed: Tsuneharu (Joshuu).

XIX. [PLATE LXXIV.]

[illegible] on a branch, and a crow on a bough. Signed: [illegible]

XVIII.

[illegible] with a gold [illegible] and a stepping turtle, *shakudō*, both in [illegible] Tsunetsusa

XIX. [PLATE LXIII.]

[illegible]

[illegible] almost square, chased in relief with a [illegible] amongst gold *nunomé* clouds, and [illegible] with a cross [illegible] same style [illegible] Dikushi and Kumagai schools). [illegible] Fujiv[illegible] Aoki Tsunemichi, and Jikané: Masato Hideto.

[PLATE LXXIX.]

[illegible] shape of an [illegible] bag, stitched with silver, tied with a gold rope. Signed: [illegible]

[illegible] crows on a pine tree, partly in full round. Signed [illegible] Osaka, the sparrow expert.

Ex Hackshaw Collin. XIX. [PLATE LXXX.]

[illegible] *K.*, [illegible] high relief [illegible] work with a snarling tiger on *K.* and another on *F.* Signed [illegible] Tsuneo [illegible] Osaka, circa 1850.

Tsuneyuki, T[illegible] 1602.

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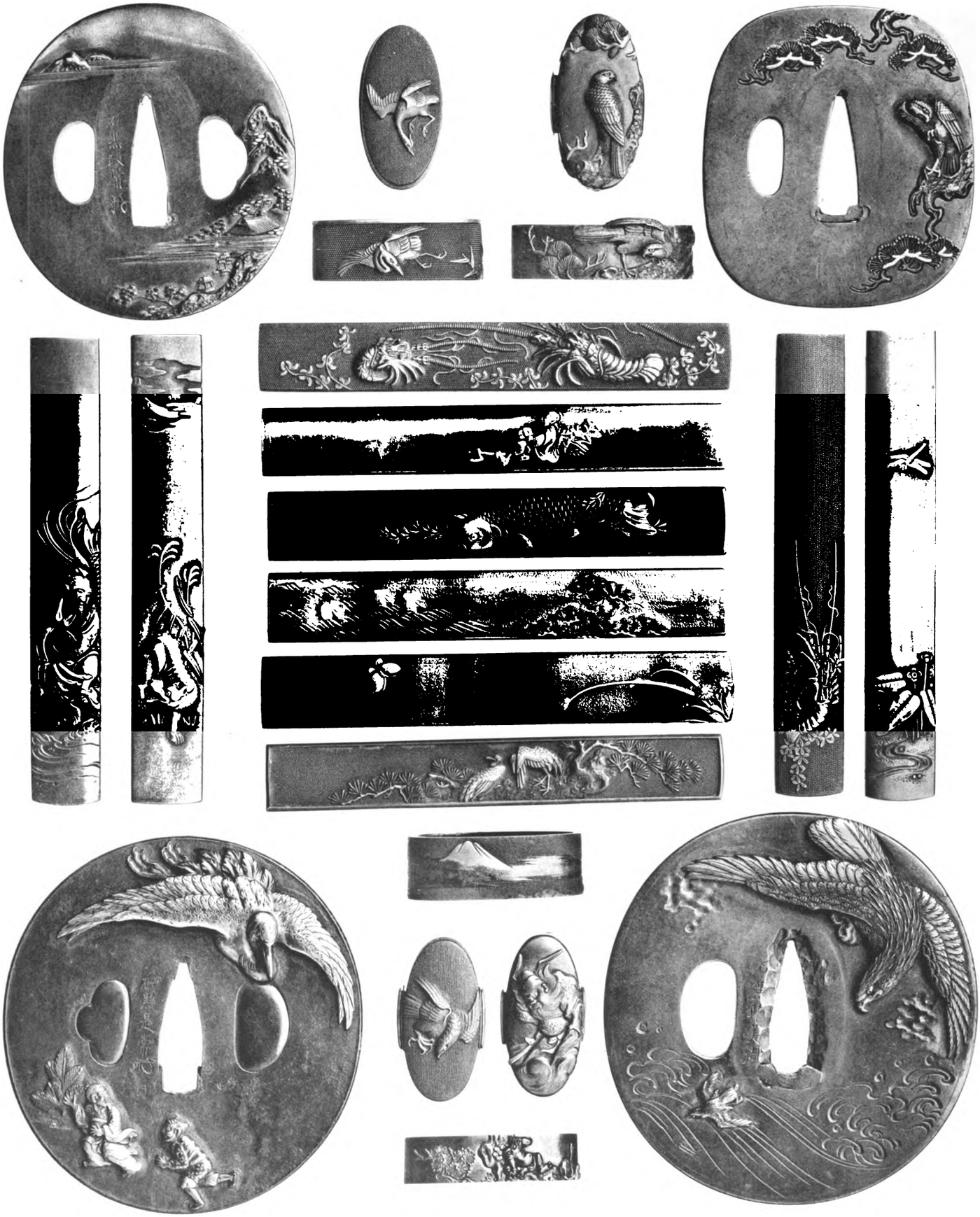

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Y

Yamamoto, Yoshiyuki, p. 163.

Yamazaki, Ichiga, 520.

Yanagawa, p. 141.

2783.—*Iron, mokko* shape, inlaid with a spider on its web, and a slender crescent moon. Signed: Yanagi. XIX.

2784.—*Sentoku*, inlaid with Chohi holding a scroll for Komei to read, *iroyé* work in relief. Signed: Yasuchika. beginning XIX.

Yasuchika (Nara), p. 89.

Yasuharu, Yudōken, 1379, 1604.

Yasukiyo, 1380.

Yasumasa, Tounsai Tsuchiya, 1242.

Yasunori, Nukagawa, 1887.

2785.—*Iron*, chased with the Shōgunal *mitsu oai* crest, *intaglio relievato*, and with a gouged space in which is cut the signature Yasutsugu.

2786.—*Sentoku*, chased in low relief with a dragon in the waves, clouds in deep *katakiri*, *ishimé* surface. Signed: Yasunobu. ? Noda, XVII.-XVIII. [PLATE.]

2787.—*Iron*, chased in *intaglio relievato* with a *karashishi* in Sōmin style. Signed: Yasunori. [PLATE LVI.]

Yasusada, Wadokan Hōshin, 1558.

Yasushigé, 1378.

2788.—*Iron, mokko* shape, chased in low relief on an uneven surface with a pine tree, gold creeper attached to the branches and small ants, *shakudō* and gold, issuing from holes in the ground, brush-wood fence, *shibuichi*, in relief. Signed: Mutosai Yasuyuki. XIX.

2789.—*Iron, mokko* shape with raised rim, chased with reeds and water mallow, the flowers gilt. Signed: Yasuyuki (=Mutosai). XIX.

Yasuyuki (Hōzui), Hamano, 1605.

2790.—*K.*, *shibuichi*, slight *ishimé*, inlaid in gold *hirazōgan* with a *raceme* of wistaria. Signed: Nagahisa (Yeijiu). circa 1850.

Yeijiu, Furiuken, 1612.

Yeijiu (Hisanaga), Seiriuken, 2283.

Yeijiu, Takasé, 2194.

Yeijo, 303.

2791.—*Iron*, inlaid in high relief with Ebisu leading a performing *Tai*, an imitation of a monkey showman, the back chased as a character in seal form. Signed: Yeiro (Naga Hideyoshi) of Nagasaki, dated Kwansei 6th year, 8th month. 1794.

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2792.—Pair, *shibuichi*, chased in low relief with chrysanthemum blossoms, chiefly gilt. Signed: Narita Yeizui. [PLATE LXXVIII.]

2793.—*F.K.*, *shakudō*, chased all over with chrysanthemums, the leaves veined with gold, very small square holes to *kashira*. Signed: Yeizui (Narita). [PLATE LXXVIII.]

Yohosai, 883.

Yokoya, p. 124.

2794.—*Iron*, *amida yasurimé*, inlaid in high relief with a Jo mask and a fan. Signed: Yenzan Yoriiye.

2795.—*Shakudō*, *ishimé* surface with effect of leather graining, rabbits frolicking under a tree, in early spring, amongst scouring rushes, gold and silver inlay. Signed: Koroken Kurozawa Yoshiaki. *Ex Hawkshaw Colln.* circa 1800. [PLATE LXXIII.]

2796.—*Shakudō*, inlaid in relief with Gama Sennin holding his toad in the left hand, *iroyé* work. Signed: Yoshiaki.

2797.—*Iron*, chased with a dragon and waves, rather rough work. Signed: Yoshiaki.

Yoshiaki, 1846.

Yoshiaki, 1888.

Yoshiaki, 2151.

Yoshiaki, Osawa, 1882.

Yoshiaki, Ozaki, 4433.

Yoshichika, 2215.

Yoshichika, Seiyoken, 1877.

2798.—*Iron*, chased in high relief with Fuji Yama and a breaking wave, Thunder God in clouds at back; the drums, clouds and lightning inlaid gold. Signed: Nakagawa Yoshiharu.

2799.—*F.K.*, *shibuichi*; *K.*, chased with a monkey showing a peach to his young, perched on his shoulder; *F.*, two monkeys seated in the moonlight. Signed: Shosanken Yoshiharu.

2800.—*F.K.*, *iron*, chased in relief with Shoki in the clouds, details inlaid, and inlaid on *F.* with two *Oni* hiding in a grotto. Signed: Yoshiharu (Shosanken's *Kakihan*, perhaps identical with Hasegawa). XVIII.

2801.—*F.K.*, dark *shibuichi*, chased with a half length figure of Fukurokujiu on *K.*, and inlaid with a *minogamé*, *shakudō* and gold, on *F.* Signed: Yoshiharu.

2802.—*K.*, *shakudō*, with minute *nanako* decorated with a *Hōwō* in relief, gold, in flight over a stylised, linear, silver stream. Signed: Sonobé Yoshihidé. beginning XIX. [PLATE LXVII.]

2803.—*K.*, *wood*, carved, inlaid and lacquered; Moso returning with the bamboo shoot (face silver, bamboo shoot gold); black lacquer all over, inlaid with gold wire. Signature: Yoshihiro.

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2804.—*K.*, *iron*, chased in waves and inlaid with a swan, silver in relief. Signed: Yoshinaga (Yoshihisa).

Yoshihisa, Tanaka, 2320.

Yoshihisa, Heianjō, 50.

Yoshihisa, Miōchin, 33.

Yoshihisa, Tamagawa, 1869 *et seq.*

Yoshikagé, 2321.

Yoshikatsu, 885.

Yoshikatsu, Inagawa, 2200.

Yoshikatsu, Ishiguro, 2128.

Yoshikiyo, Tamagawa, 1879.

2805.—*Copper*, hammered surface, inlaid with reeds and the moon, *iroyé* wôrk in relief. Signed: Yoshikuni.

2806.—*Iron*, chased and inlaid in high relief with Chohi on the bridge shouting. Signed: Yoshimasa (—masa=tada=moto=nori=tsuné). early to mid. XIX.

Yoshimasa, 1895.

2807.—*K.*, *shibuichi*, inlaid in high relief with Futen in a storm, *shakudō*, his bag gold, amongst clouds in low relief. Signed: Tobita Yoshimichi at the age of 65. XIX. [PLATE LXIII.]

Yoshimitsu, 886.

Yoshimune, Ome, 2219.

Yoshimune (Sakadé), 2261.

2808.—*K.*, *shibuichi*, chased in *intaglio relievato* with a tall standing figure of Shōki, sword in hand. Signed: Chusodo Yoshinaga. [PLATE LXVII.]

Yoshinaga, Tamagawa, 1883.

2809.—*K.*, *shakudō*, chased with a semi-circular half-window, through which a Chinese official and a court lady with *Hōwō* headdress look downwards. Signed: Issensai Yoshinao. XIX.

2810.—*K.*, *shakudō*, inlaid and chased in relief and *intaglio relievato* with the capture of the Oil Thief. Uncommon treatment, powerfully modelled. Signed: Keihakusai Yoshinobu. [PLATE LIII.]

Yoshinobu, Hiakujiuken, 1613.

2811.—*Shibuichi*, concave lenticular with three white herons and gold reeds, inlaid in relief. Signed in *sosho*: Yoshinori. [PLATE LXXXI.]

2812.—*Shakudō*, *mokko*, with quadri-concentric *nanako*, chased and inlaid in relief with wild geese and gold reeds. Signed: Yoshinori of Owari. [PLATE LXXIII.]

Yoshinori (Bijo), 2247.

Yoshioka, p. 132.

Yoshioka Inaba no Suké, 1819.

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2813.—*F.K.*, *shakudō*, *nanako*, inlaid in high relief with two warriors. Signed: Yoshisada (Kaneko). *Ex Hawkshaw Colln.* XIX. [PLATE LXIX.]

2814.—*F.K.*, *shibuichi*, chased and inlaid in relief with Komei and Chōhi. Signed: Juhosai Yoshisato. XVIII.-XIX. [PLATE LXIX.]

2815.—*Shakudō*, chased all over in very low relief with waves, inlaid with Nasu no Yoichi (in high relief) on horseback, shooting at the Taira boat at Uji Gawa and two Taira soldiers with halberd and grappling iron in a boat. Signed: Shunkodo Yoshitaka with *Kakihan*.
Ex Hawkshaw Colln. mid. XIX.

Yoshitaka, Jiugioku, 2132.

2816.—*F.K.*, *iron*, inlaid with herbs of spring and butterfly on *K.*, pheasant, small flowers and equisetum on *F.* Signed: Togintei Yoshiteru of Kwaraku. [PLATE LI.]

2817.—*F.K.*, *shakudō*, *nanako*, chased in relief with a small bird alighting on a hollyhock (*K.*) and butterfly with bean and *patrinia* no *F.*, *iroyé* work. Signed: Togintei Yoshiteru. [PLATE LI.]

2818.—*F.K.*, *shakudō*, *nanako*, inlaid with a butterfly on each piece, *shibuichi*, with gold veining to wings. Signed: Yoshiteru.

2819.—*Iron*, rounded square, bi-concave, the paragon of virtue, Yoko, and the tiger; child in high relief (silver and *shakudō*), tiger in *intaglio relievato* with stripes inlaid gold; at back, a pine tree in high relief. Signed: Yoshitsugu. *Ex Hawkshaw Colln.* [PLATE LXXIV.]

2820.—*F.K.*, *shakudō*, *nanako*, *K.* inlaid with three birds on rice leaves, and *F.* with five more on a mattock, *iroyé* in high relief. Signed: Yoshitsugu. XIX.

Yoshitsugu, Sakai, 2133.

2821.—*F.K.*, *shakudō*, *nanako*, delicately inlaid with a cherry tree in bloom on *F.* and pheasant on *K.*, gold flowers and *iroyé*. Signed: Yamashina Yoshitsura of Tokyo. XIX. [PLATE LXXX.]

2822.—A pair, *shakudō*, *ishimé*, one set decorated with a boar in high relief on each piece, *shakudō*, the other set with a puppy. Signed: Kumagai Yoshiyuki.

Yoshiyuki (Gizui), Dariusai, 1616.

2823.—*K.*, *iron*, inlaid in relief with a praying mantis, asters and grass in gold of two colours. Signed: Yozoku. *Ex Huish Colln.* early XIX.

Yōzui, 1618.

2824.—*Iron*, chased as three *racémes* of sagittaria (*omodaka*) in the round, with deeply incised leaves. Gold *nunomé* seal: Yu.

Yukihidé, 1553.

Yukihidé, 1619.

Yukikatsu, 888.

Yukimichi, Kaneko, 889.

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LXV. ISHIGURO.

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[illegible] two warriors. Signed: Yoshisada [illegible] *Ex Colin.* XIX. [PLATE [illegible].]

[illegible] with Kanoi and Chōhi. Signed: Johosai [illegible] XVIII.-XIX. [PLATE LXIX.]

[illegible] with waves, inlaid with Nasu no Yoichi [illegible] Uji Gawa and two Taira soldiers with [illegible] Signed: [illegible] toka with *Kakihon.*

Ex Hanishiro Colin. mid. XIX.

[illegible] *Ku*, pheasant, small flowers [illegible] [PLATE LI.]

[illegible] fighting on a hollyhock (*K.*) [illegible] Signed: Tōgadei Yoshiteru. [PLATE LI.]

[illegible] each piece, *shibuichi*, with gold [illegible]

[illegible] of virtue, Yoko, and the tiger; child in [illegible] with stripes inlaid gold; at back, a pine [illegible] *Ex Inoshima Colin.* [PLATE LXXIV.]

[illegible] *K.* inlaid with three birds on [illegible] leaves, and *F.* with five more [illegible] Signed: Yoshitsugu [illegible] XIX.

[illegible]

[illegible] with a cherry tree in bloom on *F.* and pheasant [illegible] Yoshinsha of Tokyo. XIX. [PLATE LXXX.]

[illegible] with a boar in high relief on each piece, [illegible] Yoshiyuki.

[illegible] 1616

2823 *F.* [illegible] with a [illegible] asters and grass in gold of two colours. Signed: Yozoku. *Ex Haish Colin.* early XIX.

Yōzō, 1618.

2824 *Iron*, chased as three *ratines* of [illegible] in the round, with deeply incised leaves. Gold *nanamé* seal: Yu.

[illegible], 1555

Yukiyoshi, 1619.

Yukikotsu, 888.

Yukimichi, Kaocko, 889.

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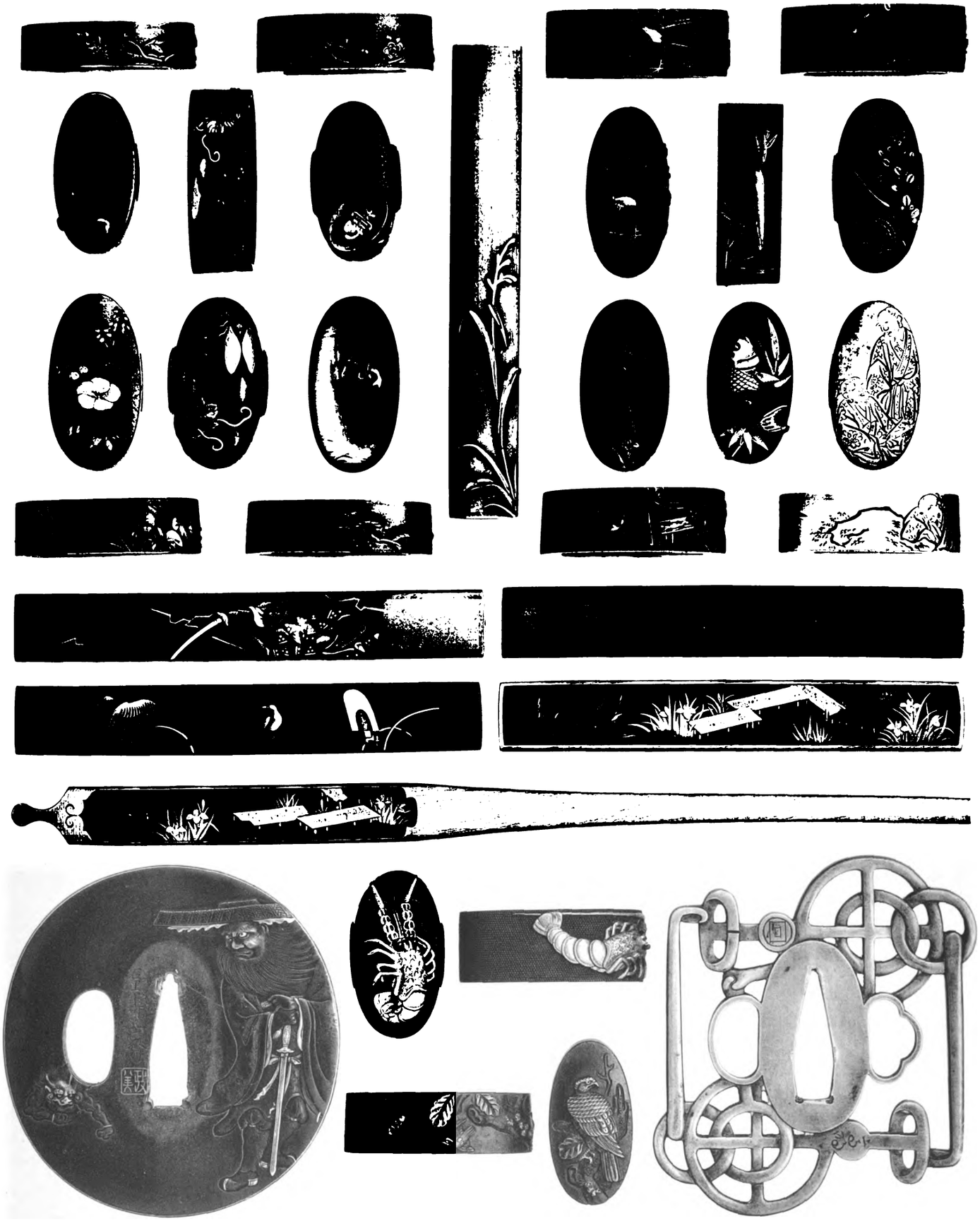

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2825.—*Shibuichi*, oval, polished surface, the Uji Gawa episode, Sasaki Takatsuna and Kajiwara Kagesuye, chased in high relief, with great profusion of minute detail in gold, *shakudō* and copper. Signed: Koyotei Yukiteru, with *Kakihan*, dated Tempo 5 *Ex Hawkshaw Colln.* 1834.

2826.—*Iron*, octagonal, with slight rim, chased in low relief with mountains, a boat, fisherman, trees, and in higher relief with temple amongst rocks, part inlaid *shakudō* and gold *nunomé*. Signed: Juyosai Yukimitsu, of Kurumé. [PLATE LXXIV.]

2827.—*Iron*, thick circular, rough surface, chased in relief with a boar amongst *sasa* bamboo. Signed: Yukimitsu. XVIII.

2828.—*F.K.*, *shakudō*, *ishimé*, chased in relief with a running boar on *F.*, and with a long nose *Tengu* with glass eye on *K.* Signed: Yukimitsu. Isobé, XIX.

Yukinao, Kawaji Rokurozaemon, 890.

2829.—*F.K.*, *shakudō*, *K.* inlaid with crescent moon, *nanako* all over, *F.* decorated with two rabbits, gold, *menuki* fashion, riveted on. Signed: Aoi Yukinobu. [PLATE LXXX.]

Yukinobu, Aoi, 1832.

Yukinobu, Kikuoka, 1874.

2830.—*Iron*, chased in *katakiri* with a banana tree on a branch of which is inlaid a snail, inlaid on the face with a cock, *shibuichi* and *shakudō*. Signed: Adachi Yusai.

Z

Zaki Rōjin Tomonobu, 862.

2831.—*F.K.*, *shakudō*, *K.* chased with a figure of Shōki standing; *F.* with small red *Oni*, inlaid in a grotto. Signed: Zenzui.

2832.—*K.*, *sentoku*, chased in low relief with a willow, on the trunk of which are perched a white heron and a blackbird, in relief. Signed: Zeraku. [PLATE LXVII.]

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UNSIGNED TSUBA.

2833.—*Iron*, circular, covered with gold with *yasuriko-nashiji* effect, inlaid with rain lines and with a bat and tiles, *shakudō* in relief. late XVIII.—early XIX. [PLATE LXXVI.]

2834.—*Iron*, oval, chased with the Engawa of a house and old plum tree, thick, openwork. XVIII.

2835.—*Iron*, chased in low relief with the Yodo castle and water wheel, inlaid; also with two boats, being towed, *miyakodori* inlaid gilt. late XVIII.—early XIX.

2836.—*Iron*, chased in *marubori* with a praying mantis amongst autumn grass, slight gold *nunomé* on inflorescences, wings and rim.

2837.—*Iron*, *mokko* shape with uneven surface touched with gold *rinzu*, *nunomé*, and chased with two centipedes in relief, the legs and heads copper. ? XVIII.

2838.—*Iron*, beaten and punched with a *sanko* punch to imitate mud, inlaid with three grapnels which seem to pass through; *shibuichi* and gold. ? XVIII.

2839.—*Iron*, irregular, chased in high relief with Daruma's body, the head inlaid copper, a sentence chased in low relief:

Tsuki wo mori kabe to omoeba samusa kana

"When the moon can be seen through a crack in the wall, it is indeed cold!" Moon over waves at back. Kyoto, circa 1870.

2840.—*Iron*, chased in two deep fan-paper panels reduced to 1 mm. in thickness, and treated in openwork with a design of plum tree and dragon; the original surface inlaid with clouds in gold *nunomé*; curious. XVIII. [PLATE VI.]

2841.—*Iron*, circular, filled with a mass of small plum blossoms in the round, some with perforated petals. XVIII.

2842.—*Iron*, the Rachōmon scene, the *Oni* and *Watanabe* forming one edge and a pine tree the other. early XIX. [PLATE VII.]

2843.—*Iron*, chased in low relief with a *Hōwō* and a stylised *paulownia*, waves at back, all rubbed with gold *nunomé* in two colours. Kumagai, XIX.

2844.—*Iron*, with raised rim, inlaid with three plugs decorated with plum, moon and clouds, maple leaves, *suisen*, *asagao*, and the Great Bear, on *shakudō*, *shibuichi* and copper. XVIII.-XIX.

2845.—*Iron*, chased in low relief with a pine tree inlaid with *tsuta* gold *nunomé*. XVIII.-XIX.

2846.—*Iron*, inlaid in relief on a bi-concave ground with a shaduf-like bucket gear; around the bucket is twisted an *asagao* illustrating the story of Kaga no Chiyo. *Illustrated in "Legend."*

2847.—*Iron*, grass blades curved in the round, dotted with dew gilt, the back partly filed away. *Ex Huish Colln.*

2848.—*Iron*, two haliotis shells entering one another. Kinai style.

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2849.—*Iron*, chased with waves, inlaid in high relief with a *minogamé* whose breath becomes a golden cloud, in which appears Oshitsu seated on a crane, chased in very low relief.

late XVIII.—early XIX.

2850.—*Iron*, chased in relief with three warriors at the door of a *yashiki*, another at the back holding a horse, figures partly inlaid, late Nara work, probably by Tomoyoshi. XIX.

2851.—*Iron*, a group of twelve *cash* chased in low relief, the inscriptions rubbed with gold *nunomé* or inlaid silver. XVIII. [PLATE VI.]

2852.—*Iron*, chased with four landscapes in low relief minutely inlaid.

2853.—*Iron*, chased in extremely high *sukisagé bori* with two carp attached to a branch of reed, above a *jakago*, other *jakago* at back. ? XVIII.

2854.—*Iron*, circular with silver rim, old pine and plum trees sheltering houses on one side, waves at back; Heianjo *tsuba*. XVIII.

2855.—*Iron*, rounded octagon, chased in low relief with a Sennin and rocks, face inlaid *shakudō*. XVIII.

2856.—*Iron*, small, on one side a Chinese on the bank of a lake, another in a boat at back. XIX.

2857.—*Iron*, roughly hammered ground inlaid with a landscape, *iroyé*. XVIII.-XIX.

2858.—*Iron*, hammered and etched surface, inlaid with two storks. XIX.

2859.—*Iron*, *mokko*, inlaid with a gilt stork above a large *shibuichi* wave, Aizu work. XIX.

2860.—*Iron*, small circular with pierced *mon*, decorated later with a dragon-fly and two cicadæ.

2861.—*Iron*, *chidori* and waves, Omori style.

2862.—*Iron*, chased in low relief with a stag, inlaid with lespedeza. XVIII.

2863.—*Iron*, an egg plant fruit in the round.

2864.—*Iron*, probably cast, modified *mokko* shape with *shibuichi* rim, the faces with Chinese devices.

2865.—*Iron*, inlaid in relief with a figure of Daruma in a red cloak crossing the sea on a reed. Inscribed at back: Painted by Sesshu at the age of 72. late XVIII.

2866.—*Iron*, chased with two cottages on the edge of a lake; at back, a snail, and Basho's poem:

Kata tsumuri tyuno furiwaké O Suma Akashi

"The snail's horns point one towards Suma the other to Akashi." Tanaka style. [PLATE LXX.]

2867.—*Iron*, thick, with rounded rim, with coiled dragons design, four on each side in very high relief on engraved diaper and *takaramono* ground. early XVIII.

2868.—*Iron*, chased with a plum tree and reed fence, *marubori* in a symmetrical opening surrounded by gold *karakusa*, *nunomé*; Gokinai work. late XVIII.

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2869.—*Iron*, chased in high relief with five musicians for the *No* dance, the curtain inlaid with Mitsutomoyé and Oda crest, *maruoka kwa*, brass and silver. XVIII.

2870.—*Iron*, a couple of plaintain, chickweed, leaves and *racémes*.

2871.—*Iron*, *mokko*, chased in relief with a monkey trying to catch the reflection of the moon.

2872.—*Iron*, openwork of chrysanthemum, plum and cherry blossom, small bamboo, &c.

2873.—*Iron*, large curvilinear hexagonal rim enclosing two butterflies top and bottom of *seppa dai*, and chrysanthemum at corners of *riōhitsu*, *marubori*, *nunomé* on rim. XVII.

2874.—*Iron*, two bean pods in the round.

2875.—*Iron*, *mokko*, a fisherman in low relief, from a Kaneiye design.

2876.—*Iron*, large circular, six cranes in the round, *marubori*.

2877.—*Iron*, three *nasubi* in the round.

2878.—*Iron*, inlaid with silver *nunomé rinzu*, chased with *kiri* on plaited surface.

2879.—*Iron*, old *marubori* work, *karigane* and reeds.

2880.—*Iron*, chased and inlaid with Susano Ō no Mikoto and the dragon; Aizu work.

2881.—*Iron*, circular, five baskets in the round.

2882.—*Iron*, small oval, a flight of geese in the round.

2883.—*Iron*, circular, chased with a boat on which are perched two storks, *iroyé*.

2884.—*Iron*, small, inlaid with Shōki and a small *Oni* carrying away a banner, *iroyé* work.

2885.—*Iron*, *mokko*, chased in low relief with *asagao*, cherry blossoms and chrysanthemum on the water.

2886.—*Iron*, a dragon and *ken* amongst waves chased in the round.

2887.—*Iron*, a *Hōwō* and *paulownia*, old style of openwork.

2888.—*Iron*, small *amida yasurimé*, begging devil chased in relief.

2889.—*Iron*, octagonal with raised rim, chased with cranes in flight above a dead tree.

2890.—*Iron*, *mokko*, chased and inlaid with an oak tree, leaves and acorns brass.

2891.—*Iron*, inlaid with Chokwaro dreaming that he is running after a horse, Aizu work.

2892.—*Iron*, chased with a dragon in relief above waves on either sides.

2893.—*Iron*, two *shachihoko affrontés* in the round, Okamoto—Tetsugendo style.

2894.—*Iron*, hammered surface inlaid in high relief with a Karashishi, silver, and a ball with tassels, brass.

2895.—*Iron*, circular, with Karashishi and peony in old *marubori zōgan*.

2896.—*Iron*, small, two bats, low relief work.

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2180 2179 2175 2182 2181 2183

2177 2176

2178 2191

2192

2188

2187 2189

2174

2185 2589

LXVI. SHUMMEI HOGEN.

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[illegible] musicians for the No dance, the curtain inlaid [illegible] brass and silver. XVIII.

[illegible] *[illegible]*.

[illegible] trying to catch the reflection of the moon.

[illegible] and cherry blossom, small bamboo, &c.

[illegible] enclosing [illegible] edges top and bottom of [illegible] *[illegible]* [illegible] on rim. XVII.

[illegible]

[illegible] surface.

[illegible] Aizu work.

[illegible] of geese in [illegible] *[illegible]*.

[illegible] manner, *[illegible]* work.

[illegible] and chrysanthemum [illegible]

[illegible] inlaid in the round.

[illegible]

2890.—*Iron*, [illegible] above a dead tree.

2890.—*Iron*, [illegible] acorns brass.

2891.—*Iron*, inlaid [illegible] Gokwan [illegible] a horse, Aizu work.

2892.—*Iron*, chased with a drag[illegible] [illegible] scales.

2893.—*Iron*, two *shachihoko* [illegible] in the [illegible] *[illegible]*-do style.

2894.—*Iron*, hammered surface inlaid in high [illegible] silver, and a ball with tassels [illegible]

2895.—*Iron*, [illegible] with Kara [illegible] and peony [illegible]

2896.—*Iron*, [illegible] shell, two bats [illegible] work.

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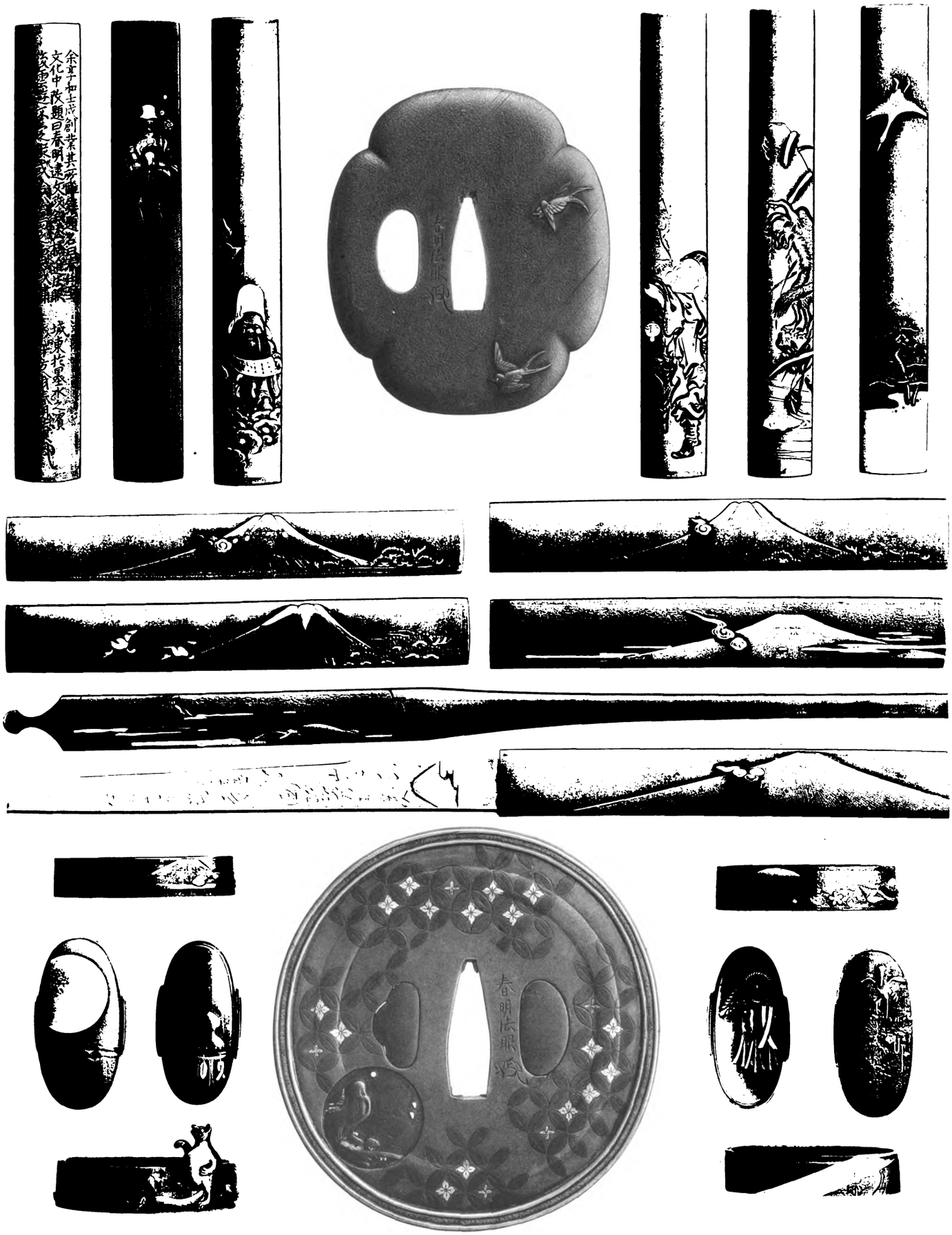

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2897.—*Iron*, *fundo* shape with bamboo rim, chased with tortoises and rocks, perforated with one tortoise in silhouette.

2898.—*Iron*, two *Hōwō* birds in the round.

2899.—*Iron*, chased in low relief and inlaid, men near a bridge, and hut in the mountains.

2900.—*Iron*, circular, old, conventional pine needle, bamboo leaves, &c.

2901.—*Iron*, small, with raised edge, inlaid with a crab on a bamboo leaf, stylised stream at back.

2902.—*Iron*, *mokko*, with pointed sides, chased with crabs and water lines, inlaid with gilt chrysanthemum.

2903.—*Iron*, a dragon in the round, partly gilt with *nunomé*.

2904.—*Iron*, circular rim, enclosing three melons in the round, old gold *nunomé* on edge.

2905.—*Iron*, chased with waves, a reed and a wild goose swooping downwards, details inlaid brass.

2906.—*Iron*, *mokko*, inlaid with a crane above a rock.

2907.—*Iron*, square, a radish in the round.

2908.—*Iron*, circular, bamboo rim, with gold *nunomé* scrolls.

2909.—*Iron*, circular rim enclosing a *mokko* design, openwork.

2910.—*Iron*, a chrysanthemoïd design of brush-like rays.

2911.—*Iron*, circular rim enclosing a *mokko* and filled all over with *karigane* in openwork.

2912.—*Iron*, small, inlaid with two Yamabushi.

2913.—*Iron*, small, *mokko*, inlaid with the Sennin Tekkai.

2914.—*Iron*, a pair, each a branch of bamboo curled round, inlaid with tendrils, gold *nunomé*.

2915.—*Iron*, small, inlaid with bamboo and later with a snail, *iroyé*.

2916.—*Iron*, inlaid with books and *makimono* in relief.

2917.—*Iron*, *mokko*, chased in relief with a snail and *suzuki* grass.

2918.—*Iron*, small, inlaid with a dragon in relief, silvered.

2919.—*Iron*, large rounded oblong, chased in relief with an eagle above a wave, and a monkey hiding in a hole.

2920.—*Iron*, a tiger and bamboo in the round.

2921.—*Iron*, *mokko*, a carp in a waterfall, chased in high relief.

2922.—*Iron*, openwork of wheel rays; *sangaibishi riōhitsu*.

2923.—*Iron*, *paulownia* design, openwork *ita tsuba*.

2924.—*Iron*, old *sukashi*, *fundo* and *matsukawa bishi* pattern.

2925.—*Iron*, *ita tsuba*, with bamboo design *sukashi* in positive silhouette.

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2926.—*Iron*, chrysanthemoïd design.

2927.—*Iron*, *mokko*, old *sukashi* of Yamanouchi crests and quatrefoils.

2928.—*Iron*, *sukashi* work of iris, wheels and chrysanthemum.

2929.—*Iron*, circular, old *sukashi*, with fan leaf, *matsukawa bishi*, and *paulownia*. [PLATE II.]

2930.—*Iron*, an asarum root and leaves in the round, gold *nunomé* veining on leaves.

2931.—*Iron*, circular, enclosing six waves crests in the round.

2932.—*Iron*, large circular, with meandering edge, breaking wave and maple leaves, the spray dotted brass.

2933.—*Iron*, *mokko*, coarse bark *ishimé* surface, chased with four quaint dragons in relief touched with *nunomé* (Kumagai style).

2934.—*Iron*, *mokko*, chased in relief with a Chinese riding a horse.

2935.—*Iron*, *mokko*, inlaid with a child making a snow Daruma.

2936.—*Iron*, circular, with raised rounded rim, inlaid with a head of Daruma in very high relief, *hossu* at back.

2937.—*Iron*, circular, inlaid with Daikoku, his rat and *Takaramono*, *iroyé*.

2938.—*Iron*, chased and inlaid with a lily and a reaping knife. XIX.

2939.—*Iron*, square *mokko*, one *hitsu ana* replaced by a wheel in openwork with gold *nunomé*.

2940.—*Iron*, two flattened peony blossoms.

2941.—*Iron*, two dragons *affrontés*, stand shape.

2942.—*Iron*, *mokko*, small, with Shōki and the scampering *Oni*, *iroyé*.

2943.—*Iron*, chased and inlaid with two Sennin, Chokwaro and Tekkai, high relief *iroyé* and *intaglio*.

2944.—*Iron*, thin, a crane above reeds.

2945.—*Iron*, openwork, double *tomoyé* and *paulownia*.

2946.—*Iron*, openwork, bar and *paulownia*, with gold *nunomé* veining.

2947.—*Iron*, plum tree in rough Higo style, inlaid with brass flowers.

2948.—*Iron*, openwork, a helmet, details inlaid brass.

2949.—*Iron*, roped edge, enclosing an anchor in the round.

2950.—*Iron*, three *sagittaria* leaves in the round, small heavy piece.

2951.—*Iron*, circular, enclosing a chrysanthemoïd centre in openwork.

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2952.—*Iron*, *mokko*, inlaid with wild geese and *chidori*.

2953.—*Iron*, inlaid with a Chinese at his window beneath an oak tree.

2954.—*Iron*, small, *suzuki* grass and dew drop in openwork.

2955.—*Iron*, small, chased in relief with Taikobo fishing.

2956.—*Iron*, a *Hōwō* bird in the round.

2957.—*Iron*, small, chased as a chrysanthemum in low relief.

2958.—*Iron*, two square frames interlocked forming an eight-pointed star, with silver and gold *nunomé* inlay.

2959.—*Iron*, corded edge, chased in openwork as an amas of maple leaves and cherry blossoms.

2960.—*Iron*, square, chased with an anchor and inlaid with *chidori*.

2961.—*Iron*, circular, chased and inlaid with fishes and shells in relief.

2962.—*Iron*, conventional *karigane* and waves, openwork *ita tsuba*.

2963.—*Iron*, large circular, bamboo covered with snow curled in the round.

2964.—*Iron*, *mokko*, chased with Shōki and an *Oni* carrying a lantern.

2965.—*Iron*, *mokko*, inlaid in high relief with a hawk on a pine tree, and a sparrow in flight.

2966.—*Iron*, *mokko*, large, chased with three and two *terrapins* in relief amongst waves.

2967.—*Iron*, circular, thick, with round rim, inlaid with *jakago*, brass.

2968.—*Iron*, two gourds, plaited surface, with *shibuichi* rim.

2969.—*Iron*, small, chased all over with waves.

2970.—*Iron*, a woman fording a stream on the back of a man, five geese in flight above.

2971.—*Iron*, circular, wistaria and baskets, old openwork.

2972.—*Iron*, circular, chrysanthemum in the round, old work. [PLATE II.]

2973.—*Iron*, circular, chrysanthemoïd openwork with thin rays.

2974.—*Iron*, *mokko*, with two large *riōhitsu*.

2975.—*Iron*, chased with a pine tree, inlaid with *chidori* and moon, Nara style.

2976.—*Iron*, inlaid with four trout, *iroyé*.

2977.—*Iron*, *mokko*, openwork, with two crabs in the round.

2978.—*Iron*, small, circular, inlaid in relief with a boy carrying a mop-like standard; hat, stick, &c., at back.

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2979.—*Iron*, chased in relief with a dragon, the surface chased with rough hollows.

2980.—*Iron*, thick, heavy piece, a dragon chased in the round, flames, gold *nunomé*.

2981.—*Iron*, small, chased in relief with a sage watching a bird of paradise, waterfall, clouds, &c. late XVIII.

2982.—*Iron*, chased in low relief with a warrior seated under a plum tree. XIX.

2983.—*Iron*, Higo style *mitsutomoyé* with double *karakusa* inlay, *nunomé*.

2984.—*Iron*, *marubori zōgan*, two quails on three heads of millet.

2985.—*Iron*, *marubori zōgan*, two faggots of plum twigs with gilt flowers.

2986.—*Iron*, *mokko*, inlaid with a man crossing a river on the shoulders of another, five geese in flight above.

2987.—*Iron*, circular, openwork, chrysanthemum and water, curious slanting technique. [PLATE IV.]

2988.—*Iron*, small *mokko*, chased with *suzuki* grass and inlaid with a wasp. XIX.

2989.—*Iron*, rounded oblong, chased with a stem of iris, flower and butterfly inlaid.

2990.—*Iron*, *marubori*, a carp and waves in a circular rim.

2991.—*Iron*, chased with waves and *mō* grass, inlaid with a trout and swallow, *iroyé*, Aizu work.

2992.—*Iron*, a daffodil in the round within a rim. XIX.

2993.—*Iron*, hammered edge, *amida tsuchimé* inlaid with a Hannya mask and chased with two dewdrops. XIX.

2994.—*Iron*, butterfly and *aoi* leaves, *marubori zōgan*. XIX.

2995.—*Iron*, wild geese in the round above reeds, rounded rim. XIX.

2996.—*Iron*, *aori mokko*, inlaid with a dragon, silvered.

2997.—*Iron*, chased in high relief with Kosekiko, Chorio and the dragon, Okamoto style.

2998.—*Iron*, circular, a bamboo basket work design in hexagons, *ita tsuba*, straight *sukashi*.

2999.—*Iron*, small, a bean in the round.

3000.—*Iron*, *the* Shochikubai, *marubori*.

3001.—*Iron*, circular, chased with a depressed chrysanthemum on each face.

3002.—*Iron*, a cow in the round.

3003.—*Iron*, Nasu no Yoichi shooting an arrow at the fan, Aizu work.

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770 2832 2643 3912 2808 1856

3785A 2754 2755 2636 2452

1860 2082

1864 1866 2081 2079

2802 2078

2496 2509

2343 1855

2339 2357

1859 1861

LXVII. SANO, NOMURA, OTSUKI.

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[illegible] chased with rough h[illegible] flowers.

[illegible] flames gold *urumé*.

[illegible] a bird of paradise, waterfall.

770	2832	2643	3912	2808	1856

[illegible] Lot XVIII.

[illegible] under a pine tree. XIX.

3785A	2754	2755	2636	2452

[illegible] heads.

[illegible] flowers.

[illegible] flowers of another, five geese

[illegible] unique.

[PLATE IV.]

XIX.

[illegible] inlaid.

1860	2082

[illegible] *noyé*, Aizu

1864	1866	2081	2079

XIX.

[illegible] and chased with

XIX.

XIX.	2802	2078

XIX.

2496	2509

[illegible] style.

2508. [illegible] straight *suhashi*.

2509. [illegible]

2343	1855

3000.—*Iron*, the [illegible]

3001.—*Iron*, circular [illegible] face

2339	2357

3002.—[illegible] cow in the round

3003.—*Iron*, Nasu no Yoichi [illegible] Aizu work.

1859	1861

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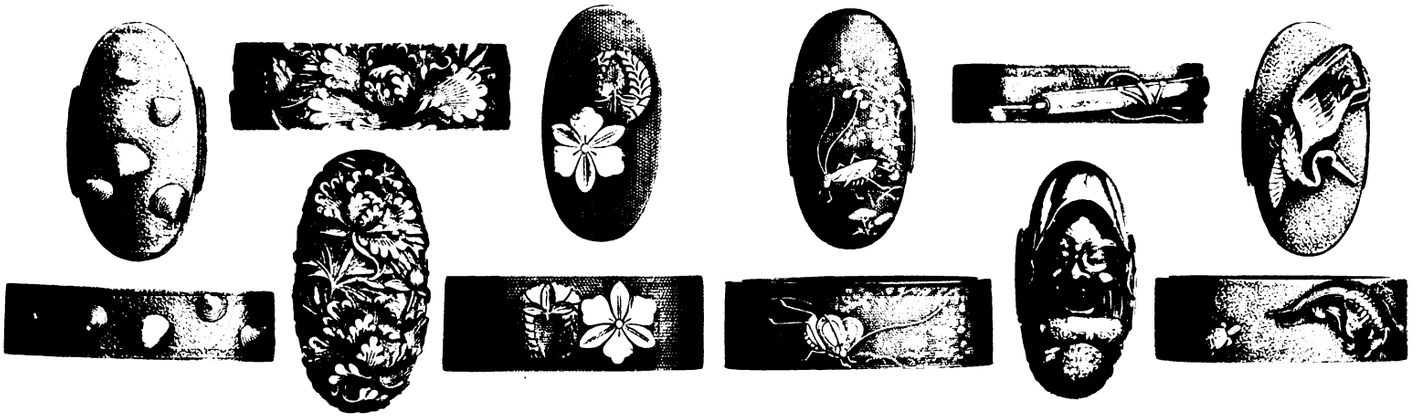

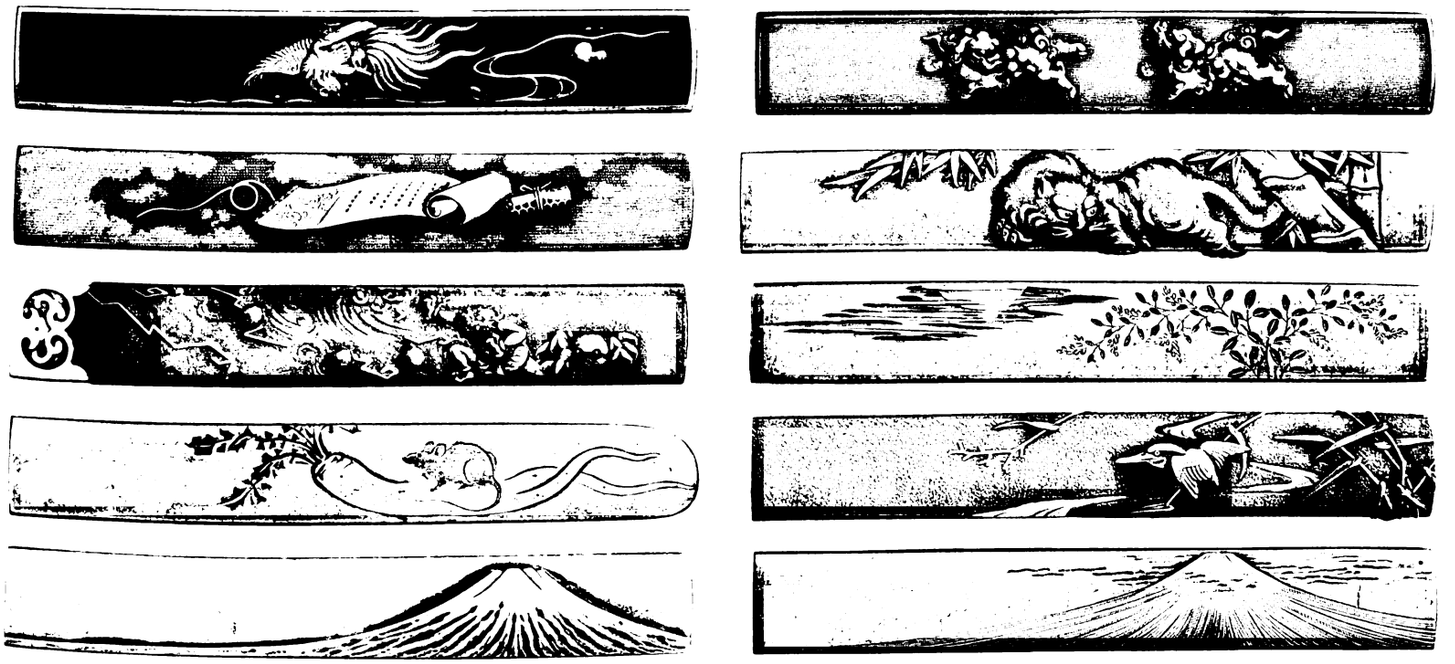

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3004.—*Iron*, an elongated dragon in the round.

3005.—*Iron*, a cherry branch curled in the round.

3006.—*Iron*, hawk on an old oak, in the round.

3007.—*Iron*, *tama*, *fundo* and Key in openwork.

3008.—*Iron*, chased with a dashing wave and inlaid with a white stork; at back, three distant sails on a calm sea.

3009.—*Iron*, chased in low relief with chrysanthemum and water.

3010.—*Iron*, five bales of rice in the round, gilt edge.

3011.—*Iron*, three *minogamé* in the round.

3012.—*Iron*, circular, chased in relief and inlaid with Gomo, the face silver.

3013.—*Iron*, heraldic crane, openwork.

3014.—*Iron*, small, Jo and Uba in relief under a pine tree, crane in flight.

3015.—*Iron*, thick, oval, chased and inlaid with plum blossoms, gilt and silvered. XVIII.

3016.—*Iron*, *tsuitate* shape with square return, wall surface chased with a bamboo. XIX.

3017.—*Iron*, inlaid with a pheasant under a cherry tree. XVIII.-XIX.

3018.—*Iron*, cruciform *mokko*, rough surface inlaid in relief with nine ants, copper and gilt. XVIII.

3019.—*Iron*, chased in low relief with a bean in flower and inlaid with a gilt wasp. XIX.

3020.—*Iron*, *mokko*, chased in low relief with a plum tree. XIX.

3021.—*Iron*, lozengular, *ishimé*, chased in low relief with a frog passing through mud. XIX.

3022.—*Iron*, two peas in the round. XIX.

3023.—*Iron*, thin, cross-shaped web with rope rim forming an octagonal outline. XIX.

3023A.—*Iron*, chased with a tree and inlaid with a peasant seated on the ground admiring the moon, gold *nunomé* details. XIX.

3024.—*Iron*, circular rim, with gold *nunomé* diaper enclosing six haliotis shells in the round. XIX.

3025.—*Iron*, oval, a group of iris in the round, the blossoms gold *nunomé*. (*Cf.* 3071). XIX.

3026.—*Iron*, a *langouste* in the round.

3027.—*Iron*, a cricket and wild pinks in bloom, *marubori*.

3028.—*Iron*, a wheel of eight buckets in the round.

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3029.—*Iron*, circular, three groups of *mioga* and two crossed feathers in the round.

3030.—*Iron*, *mokko*, chased in low relief with six geese on face and three at back amongst *hagi*, beneath *Fuji* (openwork).

3031.—*Iron*, *mokko*, chased in relief with a cormorant on a stump under the crescent moon.

3032.—*Iron*, small, square, chased and inlaid with Kwakkio and the gold kettle.

3033.—*Iron*, a *torii* and fence in the round.

3034.—*Iron*, a chrysanthemum and long grass in the round.

3035.—*Iron*, inlaid with a Hannya mask, T stick and maple leaves.

3036.—*Iron*, circular rim, enclosing in two trilobate openings, a pine tree and a group of *karigané*, gold *nunomé* on rim.

3037.—*Iron*, *mokko*, chased and inlaid with a *manzai* dancer.

3038.—*Iron*, oval, chased with a pine tree and inlaid with a plum tree and bamboo, *shibuichi*.

3039.—*Iron*, circular, inlaid in relief with an owl on an old tree, *iroyé*.

3040.—*Iron*, circularly curled dragon in the round.

3041.—*Iron*, a branch of loquat in the round.

3042.—*Iron*, *mokko* shape openwork, a dragon-fly and maize in the round, the grain gilt.

3043.—*Iron*, large, *mokko*, the centre chased in small waves, the rim chased with dragons in relief.

3044.—*Iron*, *marubori*, a carp and a large wave in a circular rim.

3045.—*Iron*, a crane and *minogamé* in the round.

3046.—*Iron*, circular, chased with Yorimasa and Hi no Hayata killing the Nuye.

3047.—*Iron*, *mokko* shape, chased with waves within a rim of dragons and clouds.

3048.—*Iron*, inlaid with a *Hōwō* above a *paulownia* in bloom.

3049.—*Iron*, inlaid with a raven on a dead tree.

3050.—*Iron*, thin, chased with a bird of paradise and inlaid with a silver crane in the moonlight.

3051.—*Iron*, *mokko* shape, inlaid in relief with a spear bearer.

3052.—*Iron*, *mokko*, inlaid in gold and silver *nunomé* with leaves and flowers.

3053.—*Iron*, oval, a dragon in the round amongst waves, gilt rim.

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3054.—*Iron*, stamped surface, chased and inlaid in relief with Kanzan and Jittoku near a *cycas*.

3055.—*Iron*, small, inlaid with a *langouste*, copper in relief.

3056.—*Iron*, small, inlaid with a heron perched on a stump.

3057.—*Iron*, small, a pail and some nuts, minute *iroyé*.

3058.—*Iron*, small, chased in relief with a Daruma, *hossu* at back.

3059.—*Iron*, *mokko*, inlaid in high relief with a *saihai* and riding whip, *iroyé*; engraved at back with a banner inscribed: *Namu mio ho renge kiyo*. XIX.

3060.—*Iron*, circular, two saddle sides and two cross-shaped bits. [PLATE IV.]

3061.—*Iron*, *mokko*, perforated with an anchor, chased in low relief with *chidori* and waves (*same style as No.* 2512, *see* Kazunori).

3062.—*Iron*, *mokko*, hot stamped with depressions and square spirals, inlaid with a hawk, *shibuichi*, in relief.

3063.—*Iron*, *mokko*, chrysanthemum, *paulownia* and tendrils, Aizu *sukashi*.

3064.—*Iron*, four dilapidated fans, *Yaré ogi*, old *sukashi bori*, originally circular.

3065.—*Iron*, *mokko*, chased with four fan papers and *tanzaku* in low relief, inlaid with flowers. Aizu, XIX.

3066.—*Iron*, small, perforated with a moon crescent, large *hitsu*, and small grated window, the crescent holes plugged with brass.

3067.—*Iron*, Chokwaro Sennin chased in high relief, the face inlaid, details of clothing gold. XVIII.-XIX.

3068.—*Iron*, circular, with raised rim, inlaid with quails and lespedeza, *iroyé*.

3069.—*Iron*, small, inlaid in silver *nunomé* with an *amario*, clouds and diapers.

3070.—*Iron*, a plum tree in bloom seen through a semi-circular opening in a wall. Yamashiro work.

3071.—*Iron*, oval, a group of iris in the round, touched gold *nunomé*. (*Cf.* 3025). XIX.

3072.—*Iron*, chased in *intaglio* with Benkei holding his *naginata*, the face copper, the details of dress gold. early XIX.

3073.—*Iron*, inlaid with a dragon-fly in relief. XIX.

3074.—*Iron*, two *Namazu* in the round. early XIX.

3075.—*Iron*, *mokko*, inlaid in high relief with a severed head, *shakudō*. XIX.

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3076.—*Iron*, a tiger and bamboo, rough chasing with gold *nunomé* on stripes. XVII.-XVIII.

3077.—*Iron*, very large *mokko*, 118-110,† engraved in *katakiri* with a dragon and tiger. XVIII.-XIX.

3078.—*Iron*, very large *mokko*, 118-110, chased in high relief with Gama Sennin and his frog, the face, hands, feet, inlaid copper. XVIII.

3079.—*Iron*, four old fans in a circular rim, now twisted up and down. XVIII.

3080.—*Iron*, two cranes in flight and serrated clouds in perforated work.

3081.—*Iron*, oval, with cross bars and four plum blossoms. XVIII.-XIX.

3082.—*Iron*, three Sennin: Oshitsu, Chokwaro and Shoriuken, *marubori zōgan*. Soten school, XIX.

3083.—*Iron*, *aori* shape, inlaid in relief with a Tanuki amongst reeds beating its belly on the edge of a silver stream in the moonlight, *iroyé* work with *nunomé* clouds; asters at back. early to mid. XIX.

3084.—*Iron*, circular, *marubori*, two Chinese sages, in the mountain, pine tree, stag and stream. XVIII.

3085.—*Iron*, circular, a *sagittaria* and water *aoi* in the round.

3086.—*Iron*, *shachihoko* and waves in the round, rough smith work. XVIII.

3087.—*Iron*, circular, inlaid with a couple of wagtails, a fishing line and reel. XVIII.-XIX.

3088.—*Iron*, two monkeys, the faces copper, edge gilt *nunomé*. Aizu *shiiré* (?).

3089.—*Iron*, inlaid with two wild geese in relief and gilt reeds. XIX.

3090.—*Iron*, thin, circular, with raised edge, *amida yasurimé* and *matsukawabishi* in a football perforation. XIX.

3091.—*Iron*, a plum tree in bloom forming the edge. Yamashiro.

3092.—*Iron*, small, circular, conventionalized iris in openwork. XVIII.

3093.—*Iron*, circular, flat, inlaid with cock, hen and chicks under bamboo, *iroyé* work. XIX.

3094.—*Iron*, circular, *marubori*, Hidesato (Tawara Toda) meeting the dragon on Seta Bridge. XVIII. [PLATE VII.]

3095.—*Iron*, chased in relief with two retainers of Narihira looking at the landscape and Fuji san, touched with gold *nunomé*. XVIII.-XIX.

3096.—*Iron*, chased with Hotei and his bag, the face inlaid copper and lacquered. XIX.

3097.—*Iron*, *aori* shape, on one side half the head of the Daibutsu of Nara, *intaglio relievato*, on the other the pillar of the same temple with men passing through the hole. XIX.

† Axial measurements in millimètres.

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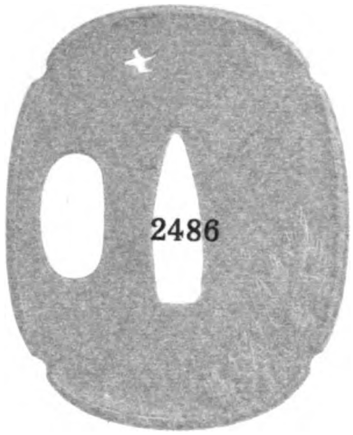

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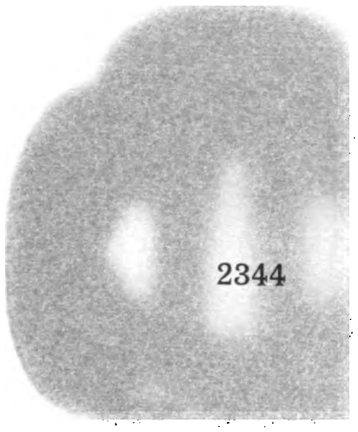

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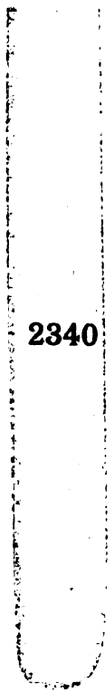

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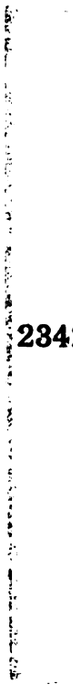

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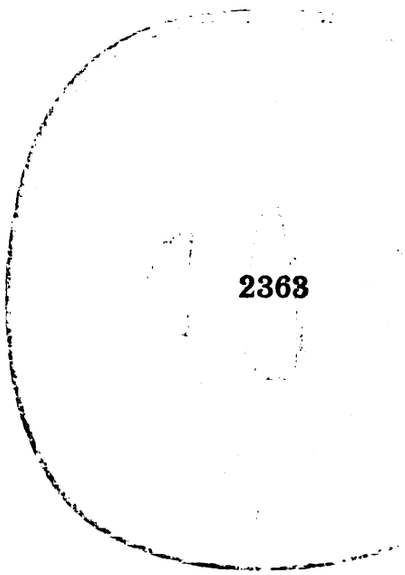

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LXVIII. OTSUKI.

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[illegible] on stripes. XVII.-XVIII.

[illegible] with a dragon and tiger.

XVIII.-XIX.

[illegible] high relief with Gama Sennin and his

XVIII.

[illegible] twisted [illegible] down. XVIII.

[illegible] work.

XVIII.-XIX.

[illegible] *mandarin organ.*

Soten school. XIX.

[illegible] beards bearing its belly on

[illegible] asters at back.

early to mid XIX.

[illegible] pine tree, stag and stream.

XVIII.

[illegible]

XVIII.

[illegible] red. XVIII.-XIX.

[illegible] (?).

XIX.

[illegible] *[illegible]* in a football

XIX.

[illegible]

XVIII.

[illegible] work. XIX.

[illegible] on Sofa Bridge.

XVIII. [PLATE VII.]

[illegible] Iron. [illegible] with [illegible] being at the hands apart and

[illegible] touched with [illegible] *[illegible].* XVIII.-XIX.

3063.—*Iron* [illegible] with Hoten [illegible] and lacquered XIX.

[illegible] *iron* [illegible] shape, on [illegible] of Nara, *[illegible]*, on the other [illegible] pillar of the same temple with [illegible] the [illegible] XIX.

† Axial [illegible]

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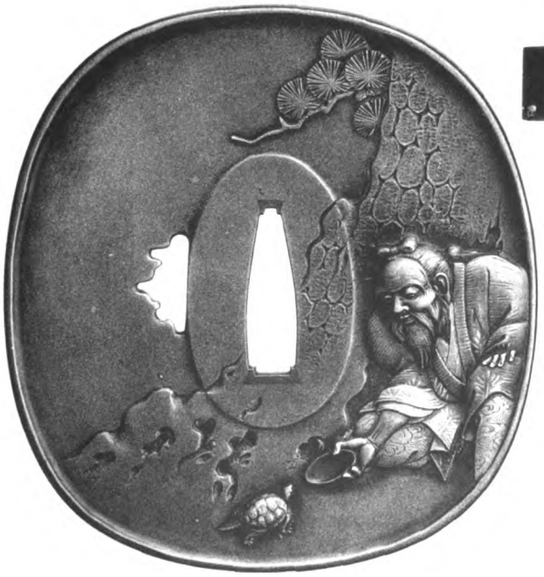

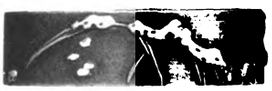

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3098.—*Iron*, circular, with wide rim, the centre chased to imitate wood grain, inlaid with a *langouste* on either side. XIX.

3099.—*Iron*, large, chased with a bridge in low relief over a stream, inlaid with a bat, reeds, frog on a post, and moon, *iroyé*. XIX.

3100.—*Iron*, *mokko*, chased in low relief with a figure of Daruma, inlaid with *tsuta* creeper, *iroyé*; *hossu* at back. XIX.

3101.—*Iron*, small, oblong, the corners brought in, inlaid with an earwig, a coccinella and a cricket, *iroyé*. late XVIII.

3102.—*Iron*, inlaid with two rats, one of which eats a *daikon*, *iroyé*, part gilt. XVIII.-XIX.

3103.—*Iron*, chased in *marubori* with a maple tree, *tsuta*, edicule and *gaku*, Heianjo work. XVIII.

3104.—*Iron*, *mokko*, chased in openwork *marubori* with the *shochikubai*. XVIII.

3105.—*Iron*, small, oblong, inlaid with *chidori* and trees. XIX.

3106.—*Iron*, the parable *Iba Shingen*, in the round.

3107.—*Iron*, the whole surface chased as plaited bamboo work.

3108.—*Iron*, circular, chased in the round with a wave breaking over a *jakago* (*nunomé*). XVIII.-XIX.

3109.—*Iron*, circular, chrysanthemum in the round. XVIII.-XIX.

3110.—*Iron*, eight-lobed, with four *aoi* perforations filled with lead. XVIII.

3111.—*Iron*, *tachi* shape, roughly chased with a mask of Hannya and maple leaves (*momijigari*). XVIII. ?

3112.—*Iron*, *mokko* shape, chased with dragons in low relief on a sunk web, rough work with *nanako tagane ishimé*. XIX.

3113.—*Iron*, rounded square, monkey under a chestnut tree, *marubori* work. XVIII.

3114.—*Iron*, circular, two tigers and birds amongst bamboo and plum trees, *marubori sukashi* with some *nunomé*. XVII.-XVIII.

3115.—*Iron*, a chrysanthemum in the round with two flowers symmetrically placed on either side of the *hitsu ana*. XVIII.

3116.—*Iron*, *Tomoyé* enclosing two others and a *futatsudomoyé*. XVIII. [PLATE III.]

3117.—*Iron*, circular rim, enclosing a *gosankiri* crest in openwork. XVIII.

3118.—*Iron*, rounded lozenge, chased in *katakiri* with crabs and a stream. XIX.

3119.—*Iron*, inlaid with a crane and a crow on bending bamboo stems, *iroyé* work. XVIII.

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3120.—*Iron*, octagonal, chased in low relief with *chidori* and waves. XIX.

3121.—*Iron*, *mokko*, rounded rim enclosing a plum tree, *marubori*, diaper on rim gold *nunomé*. early XIX.

3122.—*Iron*, oblong *tanto tsuba* with hammered edge inlaid with two bats and the Gojo bridge post. mid. XIX.

3123.—*Iron*, small *tanto tsuba*, inlaid with chrysanthemum, and rock, *iroyé*. early XIX.

3124.—*Iron*, circular, *marubori*, Shōki on a bridge, an *Oni* hiding beneath, traces of old gilding. XVIII.-? [PLATE VII.]

3125.—*Iron*, square, *mokko*, chased in high relief with a Korin crane and a sweeping wave.

3126.—*Iron*, small, inlaid in very high relief with a mask of Shōjo, red copper on gilt; reed fan at back. XIX.

3127.—*Iron*, *tachi* shape, chased with a dragon in high relief. early XIX.

3128.—*Iron*, chased in relief with a dragon in waves, and perforated with clouds, smith work. XVII.-XVIII.

3129.—*Iron*, a dragon curled in the round, the teeth and claws gilt. XVIII.

3130.—*Iron*, *mokko* shape, inlaid with a butterfly, aster and lespedeza, *iroyé* work. XIX.

3131.—*Iron*, circular, a squirrel, horn and hair fan in the round, touched with *nunomé*. XVIII.

3132.—*Iron*, a horse, its tether curled up, lenticular style. XVIII.-XIX.

3133.—*Iron*, circular, two birds on an oak tree, *marubori*, with gold *nunomé* nerves and feathers. XIX.

3134.—*Iron*, *mokko*, chased in relief with a puppy under a dead tree, small moon, gilt, in the clouds. XVIII.-XIX.

3135.—*Iron*, small *tanto tsuba*, inlaid with a *langouste* in high relief copper. XVIII.-XIX.

3136.—*Iron*, a crane heraldically treated, *shiiré*. XVIII.-XIX.

3137.—*Iron*, small, circular, inlaid with a snail and small bamboo, *iroyé*. XVIII.

3138.—*Iron*, *mokko* shape, inlaid with a praying mantis and autumn grass. XVIII.-XIX.

3139.—*Iron*, two fishermen with a net wading above a sluice gate, partly in openwork. early XIX.

3140.—*Iron*, inlaid with Shōki, his face showing through a hole in his umbrella, *Oni* carrying a lantern, another with gourd and octopus. XVIII.

3141.—*Iron*, chased and inlaid with a woodcutter watching a cuckoo in flight at night. XVIII.-XIX.

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3142.—*Iron*, oblong, with a lozengular reserve of plaited work, chased in relief with cricket, butterfly, wasp, dragon-fly, Aizu work. XIX.

3143.—*Iron*, a palm leaf in low relief forming the edge, inlaid with a branch of plum in bloom. early XIX.

3144.—*Iron*, chased in relief with a mask of Hannya, a T stick, and inlaid with a maple leaf, copper. XVIII.

3145.—*Iron*, a stem of bracken twisted to an oblong shape, doubly ré-entrant, design called *sennen gusa*. XVIII.

3146.—*Iron*, a flat coil of rope such as is used in a *baren*. XVIII.

3147.—*Iron*, almost square, chased with a figure of Daruma, and thunderbolts, face copper. XVII.-XVIII. ?

3148.—*Iron*, flat, with five outlines of coins in *teoki*.

3149.—*Iron*, chased in low relief with a stag under the moon, spots inlaid *shibuichi*, *suzuki* grass inlaid *shibuichi*. XIX.

3150.—*Iron*, *tachi aoi*, *mokko*, with *amida yasurimé* chased in relief with a lizard and inlaid with a gilt spider. XVIII.

3151.—*Iron*, *mokko* shape, inlaid with clematis and asters, *iroyé*. late XVIII.—early XIX.

3152.—*Iron*, three fans in an oval rim, decorated with plum in flower and bamboo. early XIX.

3153.—*Iron*, small, *aori* shape, inlaid with butterflies and praying *mantis*. XVIII.-XIX.

3154.—*Iron*, roughly chased in relief with trees behind which appears the moon, reflected below in a pond; wild goose at back. XVIII.

3155.—*Iron*, chased in clouds and inlaid with a rain dragon, *shibuichi* in relief. XIX.

3156.—*Iron*, small, chased with the three *saké* tasters in a cartouche, and a wagtail on a rock; small jingling bell at back; *iroyé*. XIX.

3157.—*Iron*, irregular curvilinear triangle, chased with a dragon in low relief; *nunomé* clouds at back. XIX.

3158.—*Iron*, circular, chased with a house and sheaves of rice, inlaid with plum trees, a woman winnowing some grass, and chased with sparrows coming down to feed. late XVIII.

3159.—*Iron*, a *Hōwō* bird on a pine tree, *marubori*. XVIII.

3160.—*Iron*, rounded oblong, chased with a roof and a sparrow, inlaid with a bare tree. XIX.

3161.—*Iron*, chased in low relief with lotus leaves, inlaid with blossoms, reeds and a gold heron, scalloped edge. Signed with *Kakihan* only. Dated *Ushi Shogatsu*. mid. XIX.

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3162.—*Iron*, inlaid in relief with a fisherman in a boat, holding a cormorant on his oar, other bird in flight; silver crane at back. Signed with *Kakihan*. *Ex Gilbertson Colln.* XIX.

3163.—*Iron*, thin, with turned-down edge, four boars' eyes and *dai seppa* of silver *nunomé*. XVI.-XVII. style.

3164.—*Iron*, rounded square, the surface modelled to imitate soft mud in the hollows of which small frogs disport themselves. XIX.†

3165.—*Iron*, old guard, lozengular with rounded corners, largely perforated, so as to leave only two conventional geese in flight attached to the *seppa dai*, backed on one side with a hexagonal net of brass wire, increasingly graduated in mesh from the centre to the outside, held in place by a gilt brass plate, the outside engraved in sinuous *amida yasurimé* in uneven groups, brass rim, and *rohitsu* lined brass. XVIII.

3166.—*Iron*, allusion to the game *Kiokusui no En*, a *saké* cup, a paper box, and cherry flowers, within a flattened rim chased as a stream; touches of gold *nunomé* inside *saké* cup, on cherry flowers and edge of box. XVIII.

3167.—*Iron*, *mokko* shape, chased in relief with a large figure of Gama Sennin, squatting, a leaf in one hand, playing with his toad which stands up on its hind legs; two small holes near the middle, too small for an *undenuki* cord. early XVIII.

3168.—*Iron*, *mokko* shape, with slightly raised rim, chased with a pine tree, in low relief, the trunk rubbed with gold. A wood-pigeon upon the lower part of the slanting tree, and a hawk swooping down upon it; on the reverse, a mountain, edged in gold, amongst golden clouds, high above the tops of the fir trees, a few trees, inlaid gold, on the mountain slope, lower a cuckoo (gilt) in flight. XIX.

3169.—*Iron*, circular, narrow rim enclosing two segments *à jour*, one with a scroll design and the other with the double and treble *tomoyé* in the round, touched with gold *nunomé*, *seppa dai* attached at the ends to the rim by trapezoidal reserves inlaid with gold *karakusa*.
Ex Huish and Hawkshaw Coilns. XVII. [PLATE VI.]

3170.—*Iron*, circular, with *nunomé* rim, the field treated in *marubori* with nineteen monkeys in the round, faces inlaid copper, bodies gilt in *minomé*, *seppa dai* engraved and silvered, old Kyoto work. XVII.

3171.—*Iron*, surface unevenly punched in depressions and rounded bosses, to suggest clouds, through which a dragon, chased in the round and gilt appears to thread its way from one side to the other. XVIII.

3172.—*Iron*, *shishi* on a stand, much inlaid with gold wire *nunomé*. XVII.-XVIII.

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† Numbers 3164 to 3213 inclusive are from the Hawkshaw Collection.

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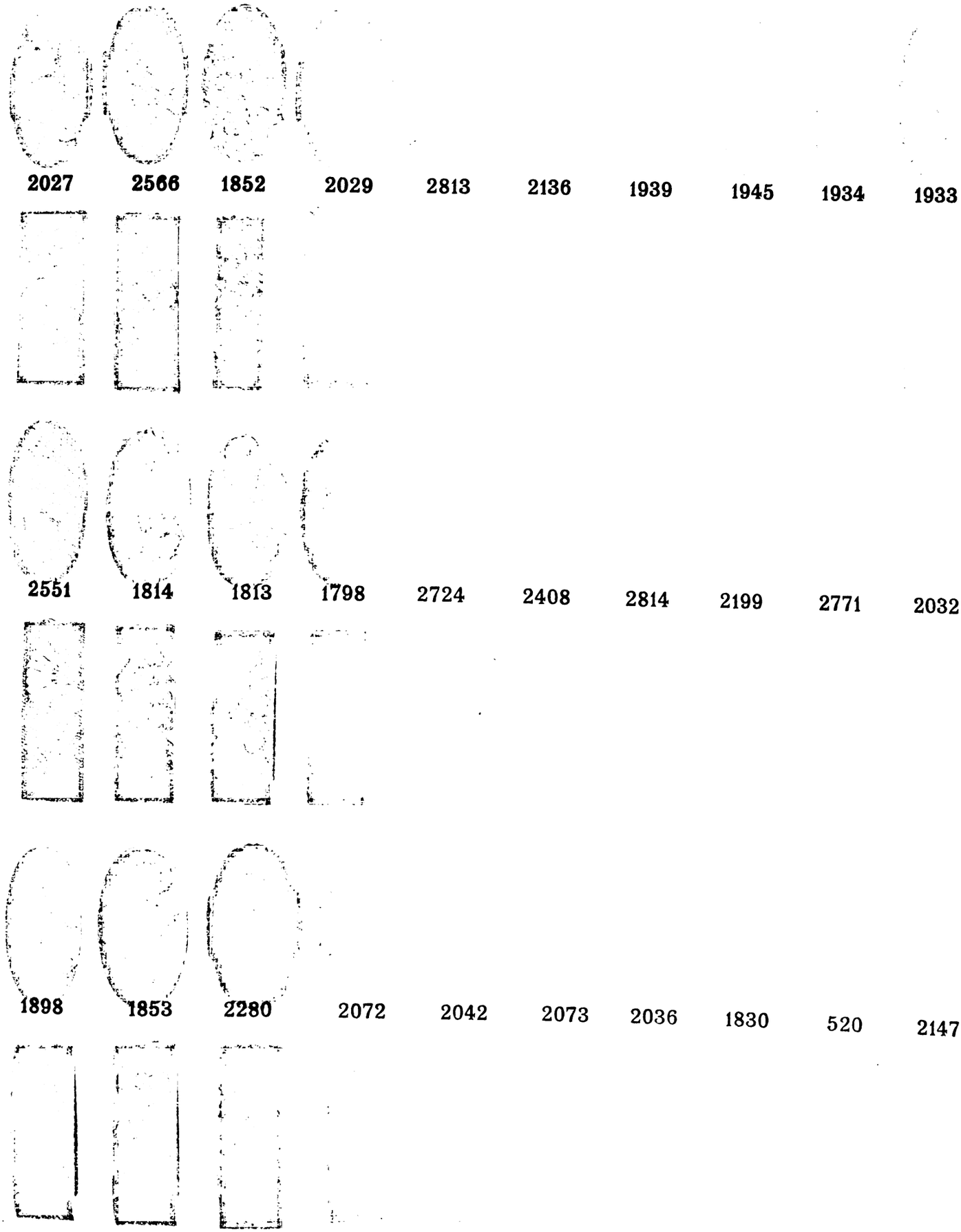

LXIX. FUCHI-KASHIRA Various Schools.

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[illegible] in a boat, holding a cormorant on his oar, [illegible] *Ex Gatherson Collu.* XIX.

[illegible] horse's eyes and *dai seppa* of silver *nunomé*.

XVI.-XVII. style.

[illegible] to imitate soft mud in the hollows of [illegible] XIX.†

[illegible] perforated, so as to leave [illegible] on one side with a hexagonal [illegible] to the outside, held in place [illegible] in uneven groups, brass rim. XVIII.

[illegible] a [illegible] cup a paper box, and cherry [illegible] of [illegible] *nunomé* inside *saké* cup, on [illegible] XVIII.

[illegible] of Gama Sennin, squatting, [illegible] legs; two small holes near [illegible] early XVIII.

[illegible] pine tree, in low relief, [illegible] upon the lower part of the slanting tree, and a hawk [illegible] gold, amongst golden clouds, high [illegible] on the mountain slope, lower a cuckoo [illegible] XIX.

[illegible] *à jour*, one with a scroll design and [illegible] touched with gold *nunomé*, *seppa dai* attached [illegible] with gold *karacusa*.

[illegible] *Ex Gatherson Collns.* XVII. [PLATE VI.]

3[illegible] *iron* ring [illegible] in *nunomori* with nineteen monkeys in tree round, faces [illegible] and silvered, old Kyoto work. XVII.

3171. *Iron* surface unevenly punched in depressions and rounded bosses, to suggest clouds, through which [illegible] and [illegible] its [illegible] from one side to the other. XVIII.

3172.—*Iron, shishi* on a stand, much inlaid with gold [illegible] *nunomé*. XVII.-XVIII.

† Numbers [illegible] to 5[illegible] inclusive are from the Hawkshaw Collection.

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3173.—*Iron*, *mokko* shape, symmetrical design in low relief of temple roof and chrysanthemoïd *seppa dai*, and over the edge with two *Hotta mokko* crests passing from one side to the other, inlaid gold (the crest of Oda Nobunaga). XIX.

3174.—*Iron*, irregular outline, two *karashishi*, inlaid *shibuichi* in a rocky landscape, decorated with a few pine trees and touches of gold *nunomé*.

3175.—*Iron*, square with the corners brought in, perforated with a long cartouche filled with a copper plug, veneered in *mokumé*, of striped design, engraved with *karakusa* scrolls, and partly cut into by the *kozuka* hole, part of such a cartouche left unfilled, a triangular *kōgai* hole, the whole surface hammered and punched. XVIII.

3176.—*Iron*, circular, covered on both sides with loose brass plates, apparently rivetted on to the *seppa dai*, each perforated from the edge inwards with six holes, symmetrically arranged, with wave-like projections, engaging under a brass rim of rope pattern; both *riōhitsu* lined with brass. XVII.

3177.—*Iron*, in the shape of a padlock. XIX.

3178.—*Iron*, a *paulownia* crest, with low relief modelling, no rim. XVII.-XVIII.

3179.—*Iron*, a flight of thirteen geese in the rain, openwork in the round; rain streaks gilt on the edge in *nunomé*. XIX.

3180.—*Iron*, pair, lenticular, large rounded oblong *tsuba* with round rim, inlaid in relief with small *shakudō* crests of two leaves *nakagawa kashiwa*, alternately arranged with the stalks, towards the face or the back; thirty such crests around the rim of the large *tsuba*, twenty-seven on the smaller one. late XVIII.—early XIX.

3181.—*Iron*, a pair, narrow rim enclosing an oak tree, on which are perched two wood-pigeons, chased in the round, two large leaves above *seppa dai*, overlapping one another, and one below, inlaid in gold *nunomé* with *karakusa* around a *tsuta* leaf. XIX.

3182.—*Iron*, one side quite flat with punctuate *ishimé* surface, the face chased in the round with a bamboo cane curved in a circle, covered with leaves, filling the whole surface, no *riōhitsu*, leaves deeply chased, with middle rib in relief. XIX.

3183.—*Iron*, narrow rim of semi-circular section enclosing some fern-like sprays of trifoliated leaves, the stems of which overlap one another, chased in the round with undercut work. XIX. [PLATE LXIII.]

3184.—*Iron*, square with slightly rounded corners, raised rim and *seppa dai*, the latter *aoi* shape like a *tachi tsuba*, the intervening web perforated with four rows of conventionalized, imbricated waves; the rim inlaid with scrolls in gold *nunomé*. XVIII.

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3185.—*Iron*, flat surface, chased in very high relief with ten flowers or buds of the flowering plum tree, some silvered, some gilt, the antheræ inlaid in gold wire, with silvered spherical tips. early XVIII.

3186.—*Iron*, circular, enclosing the animals of the Zodiac on a *rimbo* (buddhist wheel) chased in the round with a few touches of gold *nunomé*. XVIII.-XIX.

3187.—*Iron*, circular with raised rim, the design is a symmetrical one of chrysanthemums and carnations bunched together on both sides, the flowers silvered and gilt, mixed with *susuki* grass the blades of which are thin steel strips attached at both ends, overlapping one another in places. The whole is unfortunately much eaten away by rust and difficult of identification. late XVII.

3188.—*Iron*, irregularly rounded with slight raised edge smoothly modelled as a piece of worn wood with the veining showing, inlaid in *nunomé* with *paulownia* flowers in gold and silver, small *udenuki ana*. XVIII.-XIX.

3189.—*Iron*, stylised waves in openwork. XIX.

3190.—*Iron*, lozengular with eight lobes, the whole surface covered in *nunomé* with a *semis* of chrysanthemum flowers in gold, silver and *shakudō*. XVIII.

3191.—*Iron*, circular, a piece of wood rotted away and full of holes, overlaid with a crowd of fire-flies in copper gilt (red and yellow gold). XVIII.

3192.—*Iron*, *mokko* shape with rounded rim, lined with a gold border inside, the web chased in low relief with *paulownia* leaves, nerved in gold, the inflorescences inlaid, gold *nunomé*. XIX.

3193.—*Iron*, a carp, in the round, apparently absorbing through the mouth a stream, which reappears through the gills at the back. XVIII.

3194.—*Iron*, two gourds of plaited work, chased in the round, arranged end to end. XVII.-XVIII.

3195.—*Iron*, chased in plaited work within a flat border, chased in relief and inlaid with a monkey dressed as a seller of love-letters, and a small *kadomatsu*. XVIII.-XIX.

3196.—*Iron*, rounded oblong with reduced edge, the faces chased in a plaited pattern of large square diaper and inlaid with insects in relief: dragon-fly, butterfly, &c. XIX.

3197.—*Iron*, flat surface, inlaid with three crests, *Sagari fuji* in copper gilt and one *sangai matsu*, "three storied" pine. XIX.

3198.—*Iron*, circular rim enclosing six *nakago* chased in the round and inlaid with signatures in gold. XVIII.

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3199.—*Iron*, rounded oblong, *ishimé* surface, engraved line as a border, enclosing a weeping willow by the edge of a stream, incised and modelled in very flat relief and a white heron, in silver *nunomé*. XIX.

3200.—*Iron*, rounded oblong, with raised rim chased as plaited straw, the web chased on both sides with a pattern imitating a plaited straw mat, in concentric, radiating pattern, worm-eaten, and perforated with *genjimon* "chapter marks." XIX.

3201.—*Iron*, rounded oblong, with slightly raised rim, chased with saddle, stirrups and horse-bit in low relief, inlaid with riding stick and cords. XVIII.-XIX.

3202.—Pair, *iron*, lenticular, small plaited mat diaper pattern chased on both sides. XIX.

3203.—*Iron*, *mokko* shape, the surface showing the grain, a snake, modelled in the round, in *shakudō* passes through the *kōgai* hole. XIX.

3204.—*Iron*, square with rounded corners; surface chased to imitate tree bark, with a reserve in centre inlaid with gold *karakusa*; on one side a big fly in green and blue enamel, and "Hirata curls" in gilt wire. XIX.

3205.—*Iron*, chased in relief with a cherry tree in bloom, a branch of which has grown into a window (openwork with lattice), gold dots on tree and in centres of flowers. XIX.

3206.—*Iron*, narrow rim enclosing a *kōro*, a *karashishi* on stand, and an arrangement of plum branch in a basket, upon a stand, all chased in the round. early XIX.

3207.—*Iron*, cruciform, enclosing a double square, in thin lines terminating in boar's eyes. XVIII.

3208.—*Iron*, circular rim, three *mannensei* (*omoto*) with gilt berries, arranged in a circle, chased in the round. XVIII.-XIX.

3209.—*Iron*, circular, with broad rim, chased in low relief with three groups of *tsuta* leaves, arranged in the style *mitsu tsuta shiriawase* (*Matsudaira* crest), the nerves of the leaves and their outline inlaid with gold wire in *hirazōgan*. XIX.

3210.—*Iron*, octagonal (axis of the blade a diagonal) with raised rim, perforated with a fan-shape window, with lattice work in the round, chased with a plum tree, with flowers inlaid. Traces of an old signature quite illegible; but at any rate anterior to the decoration. XVIII.

3211.—*Iron*, chased with waves in *marubori* as an openwork field, surrounded by a rim of dragons chasing one another in the clouds (two dragons on either side), flames and other accessories gilt in *nunomé*. late XVIII.

3212.—*Iron*, *mokko* shape, chased in low relief with a cherry tree in flower, growing against an old wall, the bamboo framework of which shows in places in openwork. At the lower part, a small fan-shape window filled with a branch covered with flowers. early XVIII.

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3213.—*Iron*, circular rim enclosing a maple tree, chased in the round, sheltering a small house, and a growth of gourd vine at the lower part, touches of gold *nunomé* on leaves and thatch.
Ex Hawkshaw Colln. XVIII.

3214.—*Iron*, small, inlaid with a rat, silver, and pimentoes, coral and gold. late XVIII.

3215.—*Iron*, five wild geese in the round forming the outline. XVIII.-XIX.

3216.—*Iron*, circular, inlaid with Rinnasei seated near a plum tree watching a crane. XVIII.-XIX.

3217.—*Iron*, oval, the rim chased in high relief with cranes and waves. XIX.

3218.—*Iron*, chased in low relief with a bean, and inlaid with two gilt wasps. XIX.

3219.—*Iron*, oak, *gingko* leaves, acorns, pine cone and needles in the round, the gaps filled with *shakudō*. early XIX.

3220.—*Iron*, large, circular, chased with two *shishi* in low relief in cartouches, inlaid all over with a *karakusa* pattern, now barely visible. XVII.

3221.—*Iron*, *mokko*, thin, with dragon in low relief. ? XVIII.

3222.—*Iron*, large *mokko*, etched with a dragon and clouds in relief; seven stars at back. XIX.

3223.—*Iron*, large rounded lozenge (112-104),‡ chased in relief with a plum tree, the flowers silver. Yamashiro, XVIII.-XIX.

3224.—*Iron*, large *mokko* (103-95), chased in high relief with a sparrow, a bucket, on the handle of which is placed a small *shimenawa*, and inlaid with tiny ground cherry.
Yamashiro, XVIII.-XIX.

3225.—*Iron*, inlaid in relief with small shells and trumpet shell. XVII.-XVIII.

3226.—*Iron*, thick, circular, inlaid with a dragon-fly, wasp and *cicada*, copper in high relief.
XVIII.

3227.—*Iron*, hammered, the edge brought in in two small scrolls at lower end; chased with a frog in relief. XVIII.-XIX.

3228.—*Iron*, inlaid in relief *iroyé* with the twelve animals of the Zodiac, seven and five.
end XVIII.—early XIX.

3229.—*Iron*, thick heavy guard, a dragon in the round. XVIII.

3230.—*Iron*, diaper surface, with dragons chased on the edge, touched with *nunomé*. XIX.

3231.—*Iron*, chased with an old pine tree, inlaid with three puppies, violets, scouring grass, dandelion, *iroyé* work. early XIX.

‡ Axial lengths in millimètres.

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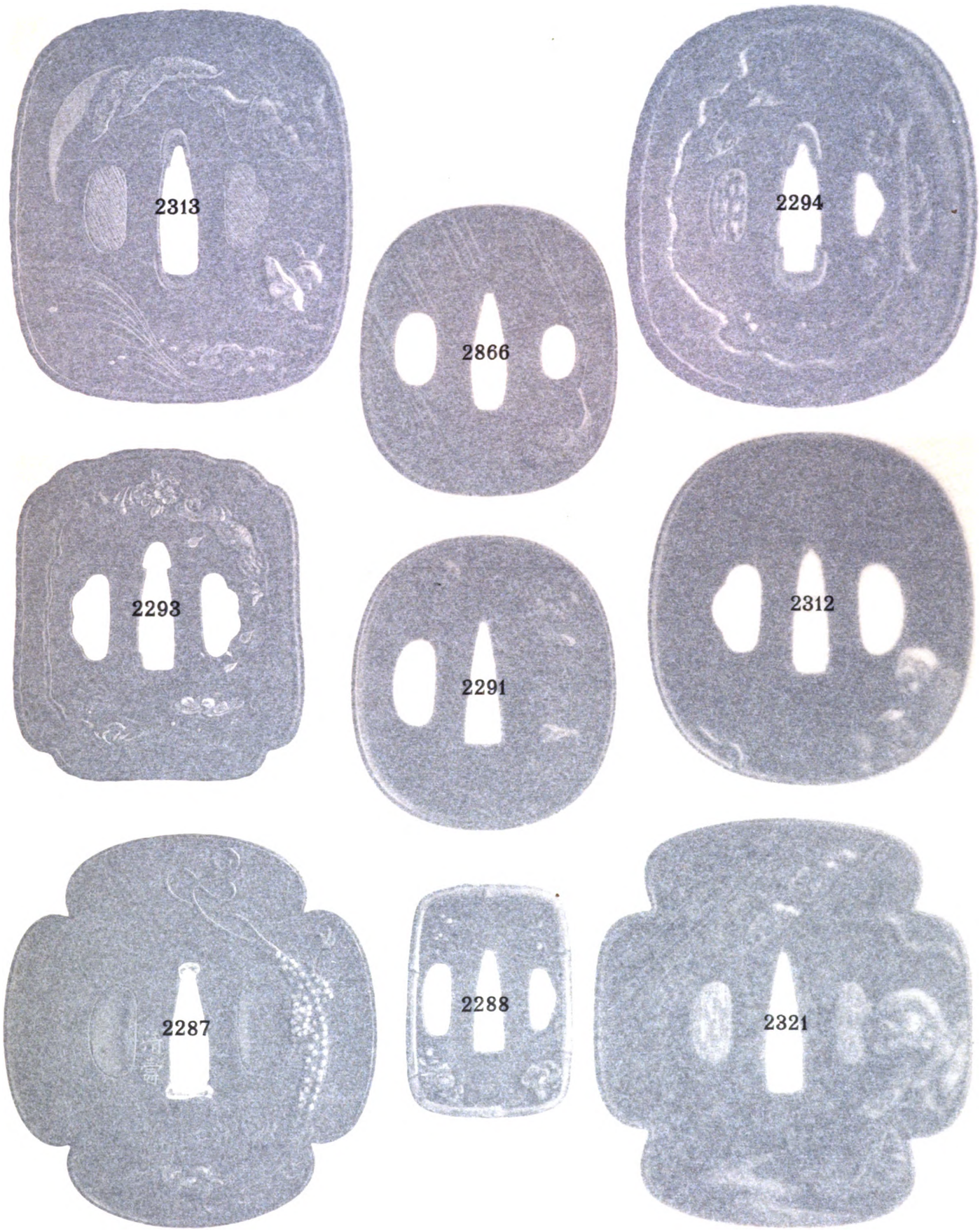

LXX. TANAKA. TOSHIKAGE.

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[illegible] chased in the round, sheltering a small house, [illegible] of gold *nanami* on leaves and thatch.

Ex Hackshaw Collr. XVIII.

[illegible] pumpkins, coral and gold. Late XVIII.

[illegible] for [illegible] the [illegible] XVIII.-XIX.

[illegible] watching a crane. XVIII.-XIX.

[illegible] relief [illegible] waves. XIX.

[illegible] two gilt wasps. XIX.

[illegible] in the round, the gaps filled early XIX.

[illegible] in low relief on cartouches, inlaid all over [illegible] XVII.

[illegible] ? XVIII.

[illegible] a [illegible] in relief; seven stars at back. XIX.

[illegible] in relief with a plum tree, [illegible]owers Yamashiro, XVIII.-XIX.

[illegible] relief with a sparrow, a bucket, on the [illegible] with tiny ground cherry.

Yamashiro, XVIII.-XIX.

[illegible] trumpet shell. XVII.-XVIII.

[illegible] wasp and *cicada*, copper in high relief. XVIII.

[illegible] small scrolls at lower end; chased with a frog [illegible] XVIII.-XIX.

[illegible] Zodiac, seven and five. end XVIII.-early XIX.

[illegible] XVIII.

[illegible] diaper surface [illegible] touched with *nunome*. XIX

[illegible] chased with an old pine tree, [illegible] three puppies, violets, scouring grass, [illegible] work. early XIX.

[illegible]

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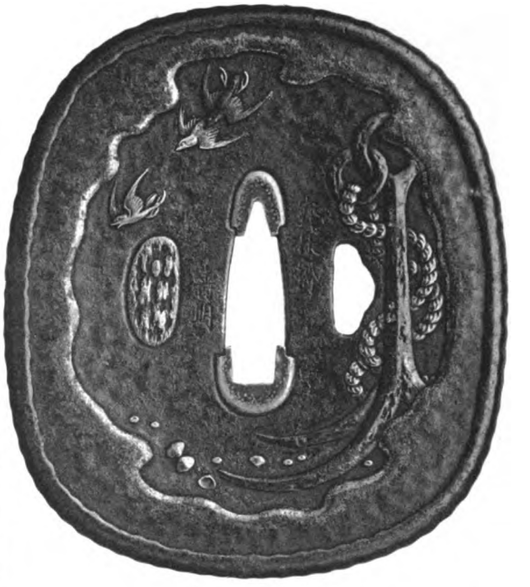

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3232.—*Iron*, two heads of rice in the round. Bushū—Aizu, XIX.

3233.—*Iron*, *mokko* shape, five wild geese in a rainstorm, *marubori*. XIX.

3234.—*Iron*, clematis flowers in the round, the stems and buds touched with gold *nunomé*. XIX.

3235.—*Iron*, oval, inlaid in relief with quails and autumn flowers. XIX.

3236.—*Iron*, circular, inlaid with a bean plant, part gilt. XVIII.-XIX.

3237.—*Iron*, chased in low relief with a flight of *chidori*, over pine trees, clouds in openwork, the eyes and legs gold. XIX.

3238.—*Iron*, the *sudaré*, *aoi* and *eboshi* design top and bottom, in low relief; gold *nunomé* on details and edge. Aizu, XIX.

3239.—*Iron*, circular, two rabbits and scouring grass in the round. XVIII.-XIX.

3240.—*Iron*, chased with a plaited surface and with pair of stirrups and saddle in relief, riding cane and bits inlaid. early XIX.

3241.—*Iron*, flat, inlaid in high relief with the Sennin Chinnan evoking a dragon, Nara style, Aizu work. early XIX.

3242.—*Iron*, flat, inlaid in relief with a puppy under reeds and asters, *iroyé* work. XIX.

3243.—*Iron*, four broken fans (detached from a rim). XVIII.-XIX.

3244.—*Iron*, a bunch of narcissus curled in a circle. XIX.

3245.—*Iron*, a group of narcissus in the round. late XVIII.—early XIX. [PLATE XLII.]

3246.—*Iron*, large oval, inlaid in relief with Nakakuni on horseback, attended by two retainers, silver moon, Kogo no Tsubone's cottage on back.

3247.—*Iron*, *mokko*, inlaid in relief with a dragon-fly and chased with a bending reed. late XVIII.

3248.—*Iron*, stand shape with *shishi* legs, *nunomé* diaper on top and bottom. XIX.

3249.—*Iron*, chased with clouds and a pine tree in relief covered with snow, silver *nunomé*; moon at back; style of the Ozuki school. XIX.

3250.—*Iron*, a wooden drum, with brass nails.

3251.—*Iron*, small, utensils of the *Chanoyu* in the round.

3252.—*Iron*, rounded square outline enclosing a tea kettle, *chawan chasen*, dipper and *haḫoki*. XVIII.

3253.—*Iron*, lenticular, inlaid in relief with the utensils of the tea ceremony. XVIII.

3254.—*Iron*, the *Chanoyu* room, *shiiré*, *Aizu* work.

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3255.—*Iron*, rounded square, flat, *Chanoyu* utensils in positive silhouette.

3256.—*Iron*, circular, an *inkstone* within a rim. XVIII.

3257.—*Iron*, circular, slightly raised edge, inlaid in very high relief with a *shibuichi* gourd, an *inro* with bead and gilt cord, and a feather duster; gold *nunomé* around *riōhitsu*. XVIII.

3258.—*Iron*, circular, chased in high relief with the utensils of the *Chanoyu*.

3259.—*Iron*, circular, the *gotoku*, water dipper, tea bowl, *hashi*, water bucket, kettle rings and tea spatula for the tea ceremony. XVIII.

3260.—*Iron*, oval, a tea kettle, dipper, *gotoku*, *haboki* and ring in the round. XVIII.

3261.—*Iron*, circular rim enclosing a tea pot in the round. XVII.-XVIII.

3262.—*Iron*, *aori* shape with *kikko* pattern, inlaid with a helmet, *aiguchi* and mask.

3263.—*Iron*, circular rim enclosing two feather brushes and hollow clam outlines. early XIX.

3264.—*Iron*, small, two saddles and a riding whip in the round with gold *nunomé*.

3265.—*Iron*, a *shimenawa* in the round.

3266.—*Iron*, two *gingko* leaves and *paulownia* in the round.

3267.—*Iron*, *marubori sukashi*, a stump amongst grass and chrysanthemum. XVIII.-XIX.

3268.—*Iron*, a silk reel, hexagonal treatment.

3269.—*Iron*, a silk reel within a rim.

3270.—*Iron*, circular, chased with a helmet and *tachi*, inlaid with a *saihai*, quiver, saddle cloth and dipper, crests, two bars Ashikaga and treeble *tomoyé*. XVIII.

3271.—*Iron*, chased in relief with one of the Ni Ō, pine tree at back. XIX. [PLATE V.]

3272.—*Iron*, with raised rim, *amida tsuchimé*, inlaid with leaves of maple and *gingko*, cones, needles and cherry blossoms in relief, *iroyé*. XIX.

3273.—*Iron*, inlaid with a fisherman in low relief and a crane in flight. XIX.

3274.—*Iron*, octagonal, thin, inlaid in gold *nunomé* with bamboo leaves, and in relief *shibuichi* with a skull and two bones on each face. ? XVIII.

3275.—*Iron*, large oval, chased all over with large chrysanthemum flowers. XIX.

3276.—*Iron*, plano-concave, chased in relief in the concave side with Watanabe and the *Oni* at Rachōmon. ? XVIII.

3277.—*Iron*, three sparrows in flight above a hedge, Kamigata "Go Kinai" work in *marubori zōgan*. [PLATE III.]

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3278.—*Iron*, circular, the rim slightly raised, chased in low relief with plaited design, and perforated with five boar's eyes. XVII.-XVIII.

3279.—*Iron*, chased in relief and inlaid with Saigyo Hoshi admiring Fuji, *iroyé* work; sails and pine trees at back. XVIII.

3280.—*Iron*, *mokko* shape, with chased plaited centre, clematis inlaid gold *nunomé* on edge. XIX.

3281.—*Iron*, *marubori*, two stags, pine tree and Koto, slight inlay. [PLATE VIII.]

3282.—*Iron*, chased in low relief with four wild geese in flight in the rain, slightly touched with gold. early XIX.

3283.—*Iron*, the hundred monkeys, within a rim, party touched with gold *nunomé*.

3284.—*Iron*, thin, oblong, inlaid with a cherry tree in high relief, *shakudō*, silver and gold. mid. XIX.

3285.—*Iron*, circular, with round rim covered with silver *nunomé*, the whole web perforated in *rinzu* pattern. XVIII.

3286.—*Iron*, rough surface, chased in relief with a stag and doe under a *torii*. XVIII.

3287.—*Iron*, two pea pods in the round, with entwined tendrils. XIX.

3288.—*Iron*, six-lobed rim enclosing a cotton reel. XVIII.-XIX.

3289.—*Iron*, hexagonal, chased with a lotus leaf and pod, and inlaid with a dragon-fly. XIX.

3290.—*Iron*, a wheel of seven *sagittaria* leaves in the round. XIX.

3291.—*Iron*, circular, two doves on a maple tree in the round, some leaves gilt. XIX.

3292.—*Iron*, six-lobed rim with gold *nunomé* diaper, chrysanthemum on the waves. XVIII.

3293.—*Iron*, thin, with hammered rim, single perforated *racéme* of *wistaria*. XIX.

3294.—*Iron*, inlaid with a bat in high relief, *shibuichi* gilt, sham *udenuki ana* in gold *nunomé*. mid. XIX.

3295.—*Iron*, three wild geese in the round, their wings forming the outline. XIX.

3296.—*Iron*, circular rim enclosing a plum tree with two birds and fence, Kyoto work. XVIII.

3297.—*Iron*, circular rim with gold *nunomé karakusa*, six-lobed inside, enclosing a cotton reel. XIX.

3298.—*Iron*, chased in relief with a pair of swords, helmet and *uchiwa*; engraved at back with two pine trees. XVIII.

3299.—*Iron*, a riding crop and *uchiwa* in the round; slight gold *nunomé*. XIX.

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3300.—*Iron*, a stirrup and riding quirt in the round. XVIII.-XIX.

3301.—*Iron*, chased with a boat on a lake, inlaid with four passengers and three boatmen. XIX.

3302.—*Iron*, group of iris twisted in a circle, the blossoms touched with gold *nunomé*. early XIX.

3303.—*Iron*, circular, a crab under a bamboo, in the round. XVIII.

3304.—*Iron*, circular, fishing net tied to a pine tree, creel and two birds in the round. XVIII.

3305.—*Iron*, circular, a peony tree almost in the round, gold *nunomé rinzu* on rim. early XIX.

3306.—*Iron*, circular, inscribing a triangle and three groups of *matsukawabishi-karigané*. XIX.

3307.—*Iron*, oval, chased all over in low relief with the herbs of autumn, *rinzu* on edge, gold *nunomé*. XIX.

3308.—*Iron*, oval, same subject but partly in the round. XIX.

3309.—*Iron*, circular, inlaid with a banana tree, *shibuichi* in relief, crescent moon and grasshopper gilt. XIX.

3310.—*Iron*, circular, two *nasubi* and two long bears in the round. XIX.

3311.—*Iron*, two *Oni kawara* forming part of the squarish outline, dotted with silver. XVII.-XVIII.

3312.—*Iron*, circular, with three panels of entwined tendrils, a *tsuta* leaf and extended *seppa dai*, Aizu work. XIX.

3313.—*Iron*, circular, horizontal bamboo fence with chrysanthemum and peony flowers in low relief. XVIII.

3314.—*Iron*, oval, chased in openwork *marubori* with a flight of *chidori*, reeds and clouds. XIX.

3315.—*Iron*, oval, covered with large chrysanthemum flowers. XIX.

3316.—*Iron*, chased with a pine tree and *Oni* watching the sardine head charm on New Year's Day. XIX.

3317.—*Iron*, plum tree in openwork, the blossoms gilt *nunomé*. early XIX.

3318.—*Iron*, roughly chased and inlaid with Shōjo dancing under a pine tree.

3319.—*Iron*, the three mystic monkeys forming the outline.

3320.—*Iron*, chased with chrysanthemum flowers and leaves partly in the round, tipped with gold *nunomé*. XIX.

3321.—*Iron*, large oval, chased with peonies; the rim inlaid with gold wire diaper. early XIX.

3322.—*Iron*, circular, two monkeys and waves in the round, the faces copper. XIX.

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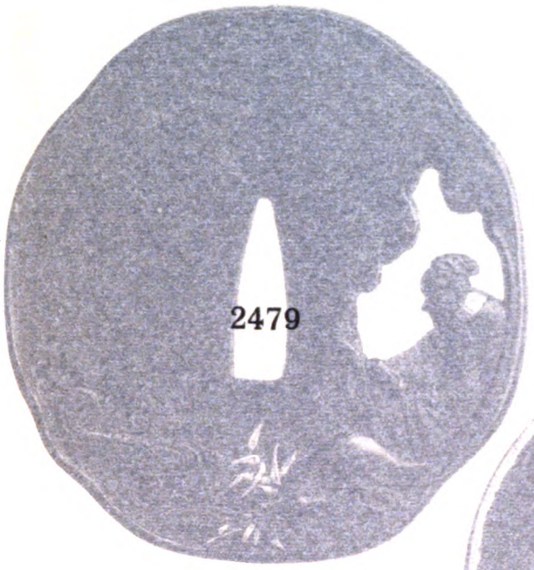

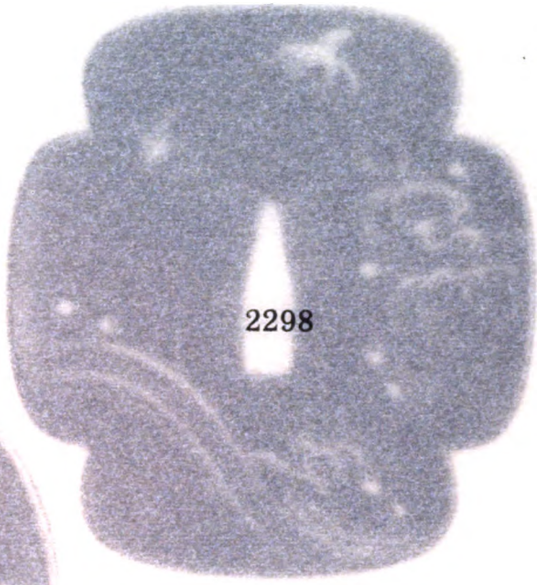

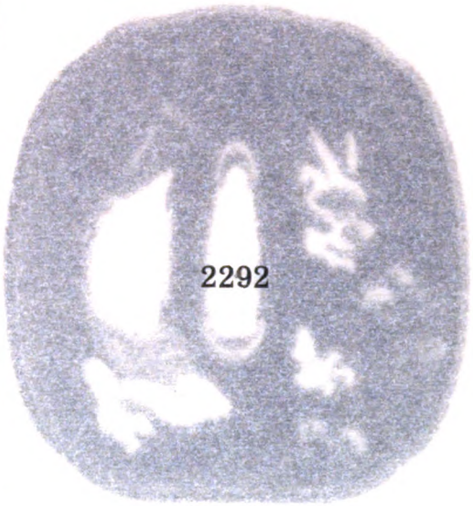

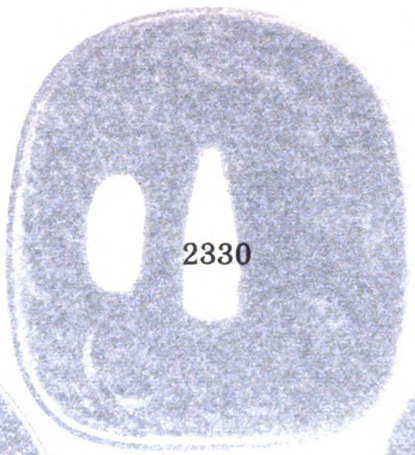

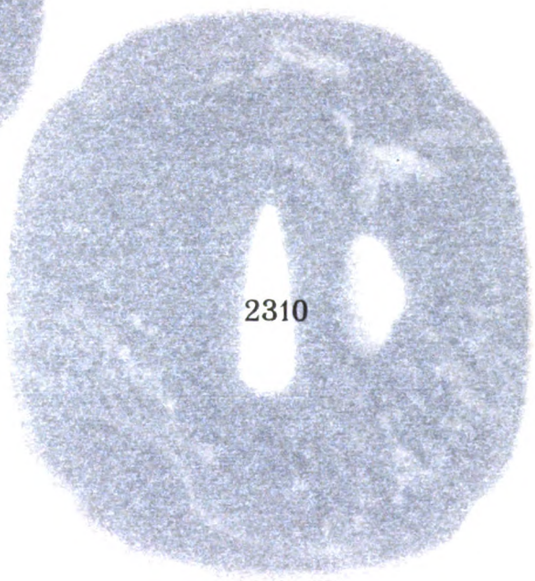

LXXI. TANAKA.

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[illegible] XVIII.-XIX.

[illegible] with four passengers and three boatmen. XIX.

[illegible] toaded with gold *nanomé*. early XIX.

[illegible] round. XVIII.

[illegible] beds in the round. XVIII.

[illegible] *nanmé rizza* on rim. early XIX.

[illegible] of *matsukaradi hi-karigané*. XIX.

[illegible] of autumn, *rizza* on edge, gold XIX.

[illegible] round. XIX.

[illegible] relief, crescent moon and grass- XIX.

[illegible] round. XIX.

[illegible] outline, dotted with silver.

XVII.-XVIII.

[illegible] leaf and extended *seppa* XIX.

[illegible] chrysanthemum and peony flowers in XVIII

[illegible] of *cadori*, reeds and clouds. XIX.

[illegible] flowers. XIX.

[illegible] the sardine head charm on New [illegible] XIX.

[illegible] *nanomé*. early XIX.

3318.—[illegible], roughly chased and inlaid with [illegible] dancing under a pine tree.

3319.—*Iron*, two three mystic monkeys forming the outline.

3320.—[illegible], chased with chrysanthemum flowers and leaves partly in the round, tipped with gold *nanomé*. XIX.

3321.—*Iron*, large oval, chased with peonies; the rim inlaid with gold wire diaper. early XIX.

3322.—*Iron*, circular, two monkeys and waves in the round, the faces copper. XIX.

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3323.—*Iron*, inlaid with two mandarin ducks, reeds and moon, *iroyé*; Aizu work. XIX.

3324.—*Iron*, *mokko*, *kiri*, *kiku* and scrolls in the round. XIX.

3325.—*Iron*, flat, circular, openwork, a chrysanthemum and grass blades. early XIX.

3326.—*Iron*, *mokko*, inlaid with three wild geese in flight above reeds, *iroyé* work in relief. Aizu, XIX.

3327.—*Iron*, inlaid with a dragon-fly, *shakudō* and gold, and chased with *sasa* bamboo. XIX.

3328.—*Iron*, chased with a spider and inlaid with a dragon-fly, silver. XIX.

3329.—*Iron*, circular, Hannya mask, fan, stick and mask box, *marubori*, with gold *nunomé* pattern. XVIII.-XIX.

3330.—*Iron*, wood grain with fan-shaped opening and punched cherry blossoms, *tatebina*, books, battledore and shuttlecock in the round, gold *nunomé* details.

3331.—*Iron*, octagonal, chased with *suzuki* grass and inlaid with a praying mantis, *shibuichi*. XIX.

3332.—*Iron*, chased as a piece of old bark, inlaid with *tsuta*, wasp, spider, cicadæ and a grub. XIX.

3333.—*Iron*, lenticular, perforated with a plum tree, remains of signature illegible. XVIII.

3334.—*Iron*, a persimmon in the round. XVIII.-XIX.

3335.—*Iron*, *tachi aoi* shape, plain. XIX.

3336.—*Iron*, *marubori*, a No dancer on the stage, large face, Heian work. XVIII. [PLATE VII.]

3337.—*Iron*, *mokko*, chased with *tsuta karakusa*, partly inlaid with brass, low relief. XVIII.

3338.—*Iron*, in the shape of a bell. (*Cf. tsuba* of Antoku Tenno). ? XVIII.

3339.—*Iron*, with gilt rim, inlaid with two red sparrows, *naruko* on gilt rope and scares crow archer. XVIII.-XIX.

3340.—*Iron*, *mokko aoi*, with inwardly bevelled rim, inlaid with cherry blossoms in relief. XIX.

3341.—*Iron*, rounded oblong, chased in low relief with a chrysanthemum plant, the flowers inlaid silver. XIX.

3342.—*Iron*, *mokko*, small, rough ground inlaid with a cricket, grasshoppers and *hotaru*. late XVIII.

3343.—*Iron*, circular bamboo rim enclosing a flowering plum tree in the round. XVIII.

3344.—*Iron*, small, thin, perforated with three holes as in a mound of earth, through which creeps from side to side a *shakudō* dragon of peculiar shape.

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3345.—*Iron*, wide oval, chased as a ring of reeds, touched with gold *nunomé*. late XVIII.

3346.—*Iron*, the dragon, tiger and rabbit, with long ears forming the rim, *marubori*, cast.

3347.—*Iron*, six butterflies inside a rim, touched with gold and silver *nunomé*, Kamigata *shiiré*. XVIII.-XIX.

3348.—*Iron*, large, covered all over with cherry blossoms in low relief, the centres gilt dots. XIX.

3349.—*Iron*, *mokko*, chased in *intaglio* and low relief with a figure of Shōki bending forwards, copper face, large hat. XIX.

3350.—*Iron*, circular, five chrysanthemum leaves deeply chased within a square rim. [PLATE III.]

3351.—*Iron*, a horse chased in the round, thick. late XVIII.—early XIX. [PLATE XIII.]

3352.—*Iron*, an ox in the round, thick piece, the signature (if any) beaten out. late XVIII. ? [PLATE XIII.]

3553.—*Iron*, circular, with *shakudō* rim, perforated with Fuji, lined with *yasurimé* rain lines and plugged with *shakudō* and copper gilt pawns engraved with the cock, bullock and *kikyo*. early XIX.

3554.—*Iron*, decorated with two dragon-flies in openwork in Sixteenth Century style. XVIII.

3355.—*Iron*, rounded hexagonal, with raised rim and *amida yasurimé*, inlaid with small stamped crests, copper and brass. XIX.

3556.—*Iron*, *mokko*, inlaid in relief with two wild geese above reeds, and one swimming. XIX.

3357.—*Iron*, flat, inlaid with a maple tree, copper gilt. early XIX.

3558.—*Iron*, with rabbit on waves under a willow, *marubori* with slight *nunomé* of gold. Kamigata work. XVII.-XVIII. [PLATE III.]

3359.—*Iron*, conventional *mokko* centre with four *kwan* shaped edge, silver and gold *karakusa*, *nunomé zōgan*. XVIII. [PLATE XV.]

3360.—*Iron*, octagonal, with raised rim, chased with three wild geese in flight and engraved with rain lines. XIX.

3361.—*Iron*, inlaid in relief with Hannya mask, T stick and two maple leaves (Momijigari). XIX.

3362.—*Iron*, small, inlaid in relief with a hare using the moon crescent as a boat. late XVIII.

3363.—*Iron*, flat, design of reeds and waves in positive silhouette partly in the round, and wild goose in flight *marubori*. XIX.

3364.—*Iron*, the *yatsuhashi* and iris, *marubori*. XVIII. [PLATE III.]

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3365.—*Iron*, *mokko*, chased plaited surface, inlaid with three of the famous poets in fan-shaped reserves. XIX.

3366.—*Iron*, small *mokko*, perforated with a hole, plugged and inlaid with a spider on one side and a fly on the other. late XVIII.—early XIX.

3367.—*Iron*, *mokko*, chased with storks in relief and pine tree engraved. XIX.

3368.—*Iron*, openwork bamboo fence, horizontal design, the nine bamboo rods perpendicular to the axis of the *seppa dai*. XVIII.-XIX.

3369.—*Iron*, with raised rim, delicately inlaid with a boy with bare legs, bamboo in hand, hunting for bats, two of which are shown in low relief at the back. Ooka style. mid. XIX.

3370.—*Iron*, small *hamidashi tsuba*, inlaid with cormorant in flight, boat and reeds. late XVIII.

3371.—*Iron*, with seventeen lobes, *tobayé* design of wrestling frogs in the moonlight, the umpire on back. XVIII.

3372.—Pair, *iron*, with reduced rim and a number of plum blossoms chased in relief, the centres gilt. XIX.

3373.—*Iron*, inlaid with chrysanthemum flowers and leaves in various alloys. XIX.

3374.—*Iron*, oval brought in top and bottom, chased in low relief with a heron and *sagittaria*. Seal Signature. XIX.

3375.—*Iron*, large *mokko*, inlaid in silver *nunomé* with an anchor on which sits a *kappa*; at back, rudder and oar. XIX.

3376.—*Iron*, *fundo* shape with side arcs, chased in low relief with a dragon, tiger, *Hōwō* and *kirin*. *Tama*, gold *nunomé*, on each arc. XVIII.-XIX.

3377.—*Iron*, *mokko*, chased in high relief with the Sennin Tekkai, the bust inlaid *niguromé*. mid. XIX.

3378.—*Iron*, circular rim enclosing tendrils and *kiri mon*, the *riōhitsu* connected to the rim by reserves inlaid with *kiri* in gold *nunomé*. Kyoto, XVIII.

3379.—*Iron*, *aori* shape with sunk web, clouded surface chased in relief with *suzuki* grass touched with gold *nunomé*. XIX.

3380.—*Iron*, eight lobed, with *shakudō* rim, inlaid with a dragon, *tama*, and bittern in relief brass. XVIII.

3381.—*Iron*, plain, *yasurimé* surface all over, with two plum blossoms perforated. XIX. [PLATE XLIV.]

3382.—*Iron*, large circular, with raised rim inlaid with brass and silver wire *karakusa*, *hirazōgan*, both surfaces scored all over with vertical *yasurimé*, nine-tenths of a millimetre pitch. XVIII.

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3383.—*Iron, mokko*, inlaid with the three great poets, table and books. early XIX.

3384.—*Iron*, chased in relief with three *nasubi* (aubergines), inlaid with a wasp and a red piment, copper. XVIII.

3385.—*Iron*, large, chased with a house and distant mountains, inlaid with a cock, two rabbits and bamboo grass, *iroyé*. XIX.

3386.—*Iron*, circular, a cock in the round. XIX.

3387.—*Iron*, chased as a mat, inlaid with *tsuta* creeper in *iroyé* work. XIX.

3388.—*Iron, mokko*, hammered in ripples, a circular reserve chased in the round with pine tree and gilt *torii*, three wild geese in flight inlaid *shakudō*. XIX.

3389.—*Iron*, square and cross overlapping the rim, thick, and inlaid with wood lines in gold, *matsukawa bishi* and conventional holes. XVIII.

3390.—*Iron*, circular, chased with *aoi* leaves and blossoms. XVIII.

3391.—*Iron*, a wheel of thirty-four arrows in the round.

3392.—*Iron*, two *gingko* leaves and two pine needles in the round. XIX.

3393.—*Iron*, oblong with corners brought in, inlaid with three wild geese, a boat and reeds, brass. early XIX.

3394.—*Iron*, two long-arm monkeys in the round. early XIX.

3395.—*Iron*, large, thin, design of chrysanthemum, partly *sukashi* flowers and leaves, partly solid with surface modelling. XVIII.

3396.—*Iron*, thin, chased with a dove in a hole of an old tree. XVIII.

3397.—*Iron*, small, amusing figure of the "Dog of Mitsuminé" smiling at a snake. XVIII.

3398.—*Iron*, circular, two dragon-flies in the round. XVIII.-XIX.

3399.—*Iron*, ten-lobed, chased in relief with three monkeys (2—1) trying to catch red crabs, *iroyé* work. XIX.

3400.—*Iron*, chrysanthemoïd with *matsukawa bishi riōhitsu*; two *karigané* between the rays at top and bottom of *seppa dai*. XIX.

3401.—*Iron, tachi aoi* shape, with brass wire inlay of scrolls and flowers. XVIII.

3402.—*Iron*, heavy circular, a dragon chased in the round. early XIX.

3403.—*Iron*, inlaid with a *nata, shakudō* and brass, the *yakiba* silver. XIX.

3404.—*Iron*, a bamboo bent in a circle, the stem inlaid with *tsuta* in gold *nunomé*. XIX.

3405.—*Iron*, inlaid with a *gohei* carrier dancing under a pine tree; sail at back. XIX.

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2087 2088

2314 2334

2311 2304

2728 2320

2200 2085

2657 2289 2463 2290 2455 2333 2150

2317 2296 2305 2084

2086 2083

LXXII. MORI, TANAKA.

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[illegible] table and books. early XIX.

[illegible] inlaid with a wasp and a red XVIII.

[illegible] mountains, inlaid with a cock, two XIX.

[illegible] XIX.

[illegible] work. XIX.

[illegible] reserve closed in the round with pine XIX.

[illegible] the rim, the [illegible] inlaid with wood lines in gold, XVIII.

[illegible] XVIII.

[illegible] XIX.

[illegible] three wild geese, a boat and reeds, early XIX.

[illegible] early XIX.

[illegible] pretty *saka hi* flowers and leaves, partly XVIII.

[illegible] of an old tree. XVIII.

[illegible] of "Matsunaga" smiling at a snake. XVIII.

[illegible] round. XVIII.-XIX.

[illegible] trying to catch red crabs, XIX.

[illegible] two *karigané* between the rays at top and bottom XIX.

3401. [illegible] flowers. XVIII.

3402.—*Iron*, heavy [illegible] early XIX.

3403.—*Iron*, inlaid with a [illegible] and [illegible] silver. XIX.

3404.—*Iron*, a bamboo leaf in a circle, the [illegible] inlaid with *tsuba* in gold *mumomé*. XIX.

3405.—*Iron*, inlaid with a *gokei* carrier dancing under a pine tree; sail at back. XIX.

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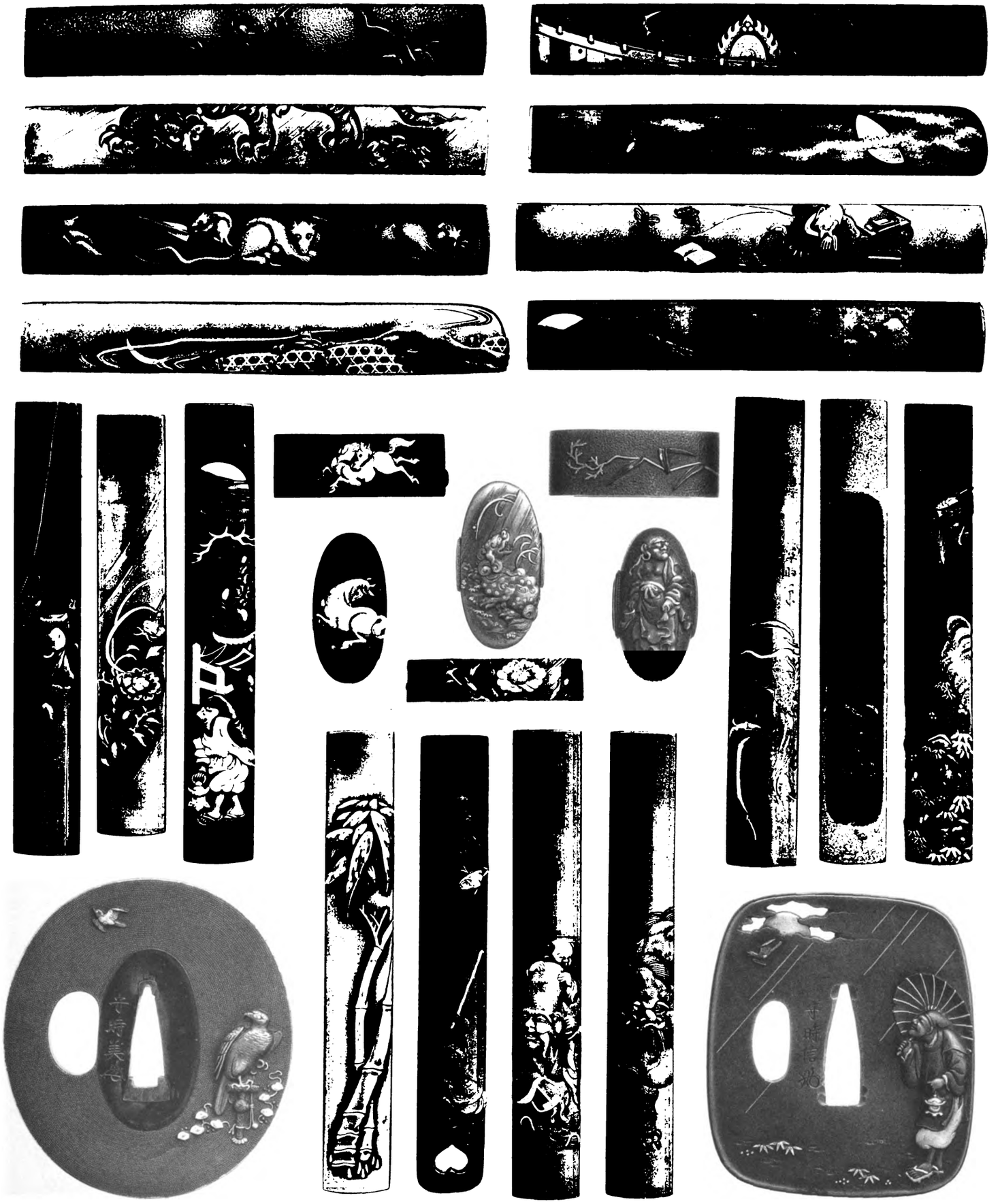

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3406.—*Iron*, chased in high relief with dragons and clouds on *ishimé* ground. XIX.

3407.—*Iron*, a cherry tree twisted in the round. XIX.

3408.—*Iron*, *amida tsuchimé*, chased in relief with three butterflies and inlaid with iris, *shakudō* and gold. XIX.

3409.—*Iron*, oval, chased in low relief with a peony, the petals touched with gold *nunomé*. XIX.

3410.—*Iron*, three cranes in the round, touched with gold. Aizu work. XIX.

3411.—*Iron*, inlaid in relief with a *dokudami* plant, *shibuichi*, with gold flowers. XIX.

3412.—*Iron*, large, the flowers of autumn, partly in the round, touched with gold dots. early XIX.

3414.—*Iron*, openwork, two wild geese in flight in the rain above reeds dotted with gold. XIX.

3415.—*Iron*, a group of wild dianthus in the round, the flowers deeply chased alternately one side and the other. Yedo, XIX.

3416.—*Iron*, oblong, chrysanthemoïd with thin rays.

3417.—*Iron*, circular, wide rim with chrysanthemoïd design, inlaid in relief *iroyé* with butterflies, *mizuiré*, ink, inkstone and *fudé*. XVIII.

3418.—*Iron*, octagonal with raised edge, chased with a red bean, one leaf *sukashi*, the tendrils twisted wire. XIX.

3419.—*Iron*, *mokko*, with raised edge, inlaid with a gourd vine, *shibuichi* and silver in relief. XIX.

3420.—*Iron*, circular, with two large *namako* openings enclosing a bamboo, two sparrows and conventional stream in the round. Kamigata work. XVIII. [PLATE III.]

3421.—*Iron*, a *rimbo* and conventional geese, openwork.

3422.—*Iron*, oval, inlaid in high relief with a gourd vine.

3423.—*Iron*, oval, chased in low relief with a pigeon perched on the dolphin of Nagoya, Fuji in the distance; on other side, pine tree and distant island. early XIX.

3424.—*Iron*, small, a *karashishi* on a stand; rimless, slight gold *nunomé*. early XIX.

3425.—*Iron*, chased in the round with a pine tree, shrine and *torii*, boats on the sea, &c. *marubori zōgan*. Kyoto work. [PLATE VII.]

3426.—*Iron*, large *mokko*, inlaid with a big copper spider and a reed, *shakudō*. Yamashiro work. XVIII.-XIX. [PLATE LXXIX.]

3427.—*Iron*, chased as a snapping turtle, the shell outlined with gold *nunomé*. XIX.

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3428.—*Iron*, chased in relief as the bell of Dojoji, with Kiyohimé on top.

late XVIII. [PLATE II.]

3429.—*Iron*, inlaid with a dragon in very high relief, brass. XIX.

3430.—*Iron*, *tachi* shape, inlaid in very high relief with a dragon, copper gilt. XIX.

3431.—*Iron*, inlaid with a brass dragon. XIX.

3432.—*Iron*, small, inlaid with Tadanori seated under the cherry tree in bloom.

3433.—*Iron*, circular, chased in relief with a helmet, and inlaid with plum flowers, perforated with a quiver and fan, allusion to Ebira Genda Kagekiyo. XIX.

3434.—*Iron*, *mokko* shape, inlaid with lotus leaves in pewter, copper and mother-of-pearl, *à la* Korin. XIX.

3435.—*Iron*, chased in relief with two Manzai dancers, one carrying a huge *gohei*, near a *torii*, amongst cryptomerias hung with a *shimenawa*. Hikoné influence, late XVIII—early XIX.

3436.—*Iron*, *hamidashi tsuba*, inlaid with an *Oni* begging for subscriptions, inlaid with the sentence:

Ki ke butsu shu gio.

"Although it looks like the devil, yet it is a Buddha."

3437.—*Iron*, small *mokko*, with key border, gold *nunomé*, two dragons amongst tendrils with *nunomé* scales. early XIX.

3438.—*Iron*, *mokko*, with raised edge, inlaid in wire *nunomé* with a Manzai dancer on one side, a *shimenawa* and *mochi* on the other.

3439.—*Iron*, with hollowed surface, inlaid in gold *nunomé* with reeds and crickets. XIX.

3440.—*Iron*, circular, thick, a Bugaku Kabuto in the round, the details gold *nunomé*.

early XIX.

3441.—*Iron*, *mokko*, inlaid with bamboo (brass) and chased with a sparrow in relief.

Yamashiro, XIX.

3442.—*Iron*, praying mantis and wheel, with gold *nunomé zōgan* on wings, openwork.

3443.—*Iron*, identical, but without *nunomé*.

3444.—*Iron*, large, chased with a praying mantis, broken wheel and hub, creeping gourd, the flowers, *shibuichi*. XIX.

3445.—*Iron*, pair, praying mantis and wheel in the round. XVIII.-XIX.

3446.—*Iron*, mantis and wheel as above.

3447.—*Iron*, chased in high relief with Benten playing the *koto* to a dragon (style of the Arikawa family).

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3448.—*Iron, mokko* shape, hammered in high bosses with a rough "burnt" surface imitating rocks, chased and inlaid with a landscape, water and boats, the *iroyé* in small strips and dots of silver, gold and copper. early XIX. [PLATE LXXIX.]

3449.—*Iron*, circular, chased with a helmet, dipper, saddle and *tachi*, touched with gold *nunomé*.

3450.—*K.*, *shakudō*, *nanako*, with *karakusa* in relief, amongst which are reserved a dragon and *takaramono*. Mino work. XIX.

3451.—*Shakudō*, *hari ishimé*, decorated with a saxifrage in relief, the leaves openwork, and also butterflies, openwork, gold and silver inlay (style of Zaisai II.). XIX.

3452.—*Shakudō*, with silver rim, chased in high relief with lotus leaves and inlaid with reeds. XIX.

3453.—*Shakudō*, *mokko*, Rinnasei and another sage under a plum tree, feeding a crane, *iroyé* work in high relief. XIX.

3454.—*Shakudō*, chased all over with chrysanthemum flowers in low relief, silver rim. XIX.

3455.—*Shakudō*, *mokko*, smooth matt surface of clouds with dragon inlaid in relief *shibuichi* and gold; gold *tama* at back. XIX.

3456.—*Shakudō*, *nanako*, *mokko* shape, inlaid with Yoritomo and the beaters in the hunt at the foot of Fuji, hares and rabbits scampering on both sides. XIX.

3457.—*Shakudō*, rough *nanako*, chased in very high relief with a gilt dragon in clouds. XIX.

3458.—*Shakudō*, *nanako*, inlaid with an owl on a maple branch, *iroyé*. XIX.

3459.—*Shakudō*, pair, rim of chrysanthemum in low relief enclosing three *kiri* inflorescences and tendrils in the round. XIX.

3460.—*Shakudō*, two dragons in the round amongst waves. XIX.

3461.—*Shakudō*, *nanako*, inlaid with a Japanese warrior running, *naginata* in hand, under a pine tree. XIX.

3462.—*Shakudō*, *tanto tsuba*, inlaid with a stork in a pond, reeds and stumps *iroyé*; rain lines engraved. XIX.

3463.—*Shakudō*, lenticular, chased in low relief with Kwanyu and Chōhi, faces inlaid. XIX.

3464.—*Shakudō*, *mokko* shape, with gilt *nanako* edge, the centre decorated with chrysanthemum in the round, papers with botanical designs, and two *tanzaku* inscribed with poetry.
Ex Hawkshaw Colln. XIX.

3465.—*Shakudō*, circular, *nanako* ground pierced with large openings in Higo style; on the narrow ground left are modelled, in low relief copper inlay partly overlaid with gold and silver, rabbits running on waves under the moon. *Ex Hawkshaw Colln.* late XVII.—early XVIII.

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3466.—*Shakudō*, cruciform, the horizontal branch solid with *ishimé* ground decorated with *clematis* in relief with gilt flowers, the vertical branch like bent wire. *Ex Hawkshaw Colln.* XIX.

3467.—*Shakudō*, cross shape, half solid, with clematis inlaid in relief on *ishimé*, the other half openwork with round edge. *Ex Huish Colln.* XIX.

3468.—*Shakudō*, two worm-eaten leaves in the round, the leaves nerved in gold wire inlay. *Ex Hawkshaw Colln.* XIX.

3469.—*Shakudō*, inlaid with two silver cranes on a tree trunk in relief. XIX.

3470.—*Shakudō*, chased in clouds and waves, inlaid with a dragon, *shibuichi*. XIX.

3471.—*Shakudō*, large oval, chased in low relief with chrysanthemum blossoms, a few inlaid copper, the centres gilt. early XIX. [PLATE X.]

3472.—*Shakudō*, roped edge, *ishimé* surface, inlaid with fans, plum branch and blossoms, *iroyé* in relief. XIX.

3473.—*Shakudō*, *nanako*, *mokko*, inlaid with a gilt dragon in high relief. XIX.

3474.—*Shakudō*, oblong, with roped rim, lobed edge leaving a *mokko* face of *ishimé* inlaid with fan, *eboshi* and drums. XIX.

3475.—*Shakudō*, *mokko*, small, vertical *nanako* chased with a dragon in relief on edge and sides. XIX.

3476.—*Shakudō*, *nanako*, inlaid in relief with a persimmon branch, the fruit coral, the leaves nerved with gold. XIX.

3477.—*Shakudō*, with shaped edge, the web chased all over with chrysanthemum flowers. XIX.

3478.—*Shakudō*, inlaid with two silver herons and gilt reeds. XIX.

3479.—*Shakudō*, *ishimé*, *aori* shape, half covered with a sunk pattern of *karakusa* enclosing a rain dragon, and inlaid in relief with three *kiri* crests. XIX.

3480.—*Shakudō*, *ishimé*, long *mokko*, inlaid with Shōjo head, copper in high relief, dipper, and engraved at back with wine jar. XIX.

3481.—*Shakudō*, with serrated edge, chased in relief with a dragon amongst waves.

3482.—*Shakudō*, oblong, inlaid with a rook on a dead tree and two silver cranes in a pond with white lotus. XIX.

3483.—*Shakudō*, two leaves of *dokudami* in the round with flowers, the veining gold *hirazōgan*. XIX.

3484.—*Shakudō*, chased and inlaid in relief, the temple watchman in the rain, pine trees and *torii*. early XIX.

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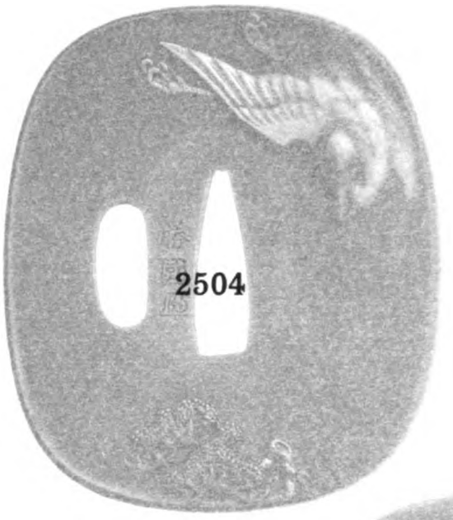

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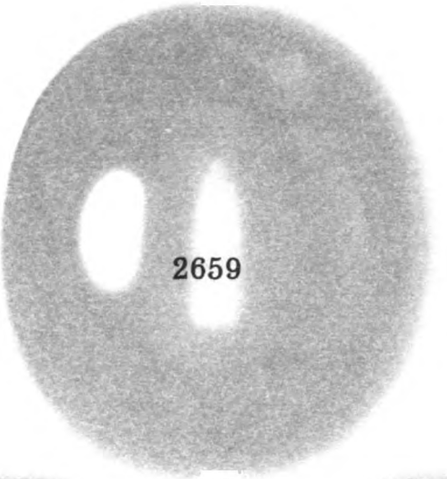

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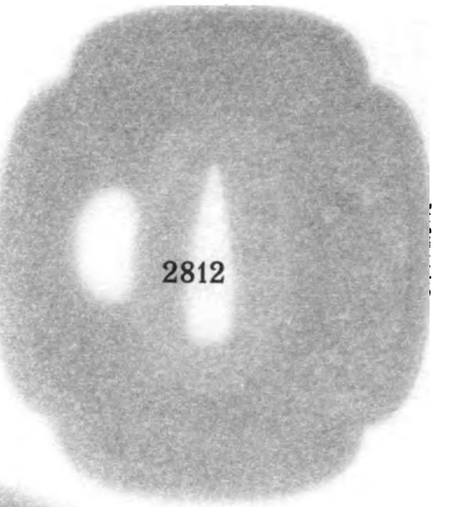

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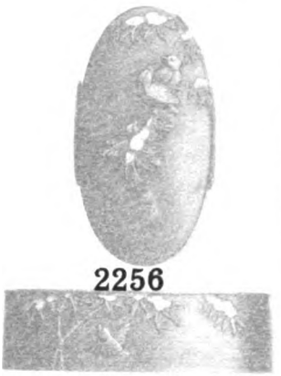

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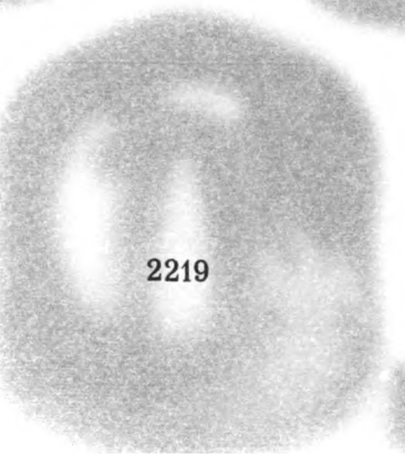

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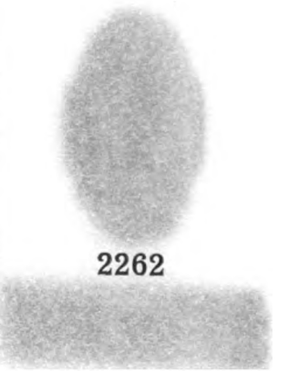

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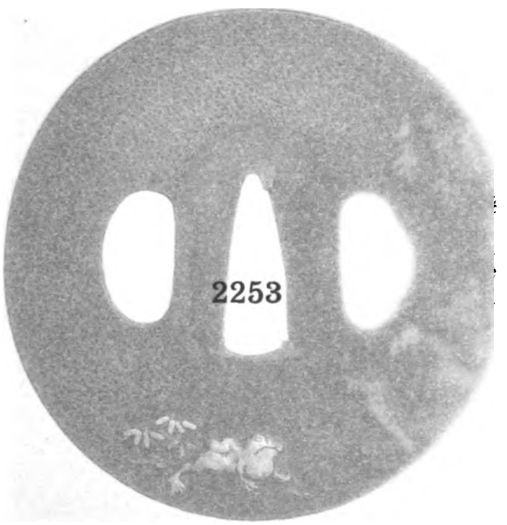

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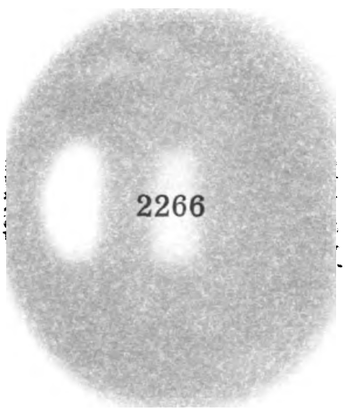

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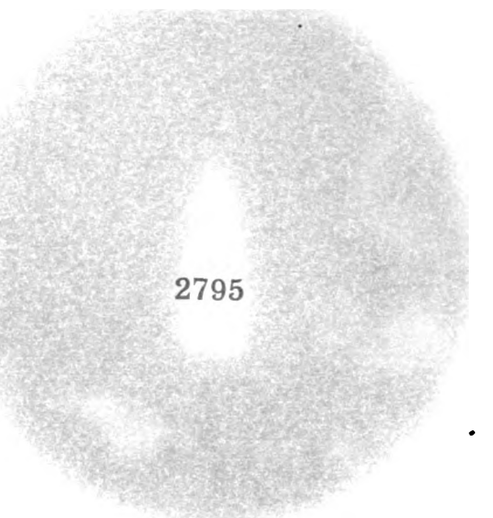

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LXXIII. EGAWA, Etc.

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[illegible] horse gold with *ishimé* ground decorated with [illegible] like bent wire. *Ex Hau'shaw Colln.* XIX.

[illegible] inlaid in relief on *ishimé*, the other *Ex Hatsh Colln.* XIX.

[illegible] the round, two leaves nerved in gold wire inlay. *Ex Hatchshaw Colln.* XIX.

[illegible] on a tree trunk in relief. XIX.

[illegible] *shibuichi.* XIX.

[illegible] relief [illegible] chrysanthemum blossoms, a few inlaid early XIX. [PLATE X.]

[illegible] inlaid with [illegible], plum branch and blossoms, XIX.

[illegible] with a gilt d[illegible] relief. XIX.

[illegible] *mokko* face of *ishimé* inlaid XIX.

[illegible] with a dragon in relief on edge and XIX.

[illegible] a persimmon branch, the fruit coral, the leaves XIX.

[illegible] chased all over with chrysanth[illegible] flowers. XIX.

[illegible] XIX.

[illegible] a sunk pattern of *hachusa* enclosing [illegible] XIX.

[illegible] copper in high relief, dipper, and [illegible] XIX.

3481. [illegible] dragon amongst waves.

3482. [illegible] oblong [illegible] with a rock [illegible] tree and two silver cranes in a pond with white lotus. XIX.

3483. *Suakudō*, two leaves of *d[illegible]* [illegible] and [illegible] flowers, the veining gold *hirazōgan.* XIX.

3484.—*Shakudō*, chased and inlaid in relief, the temple [illegible] in the rain, pine trees and *torii*. early XIX.

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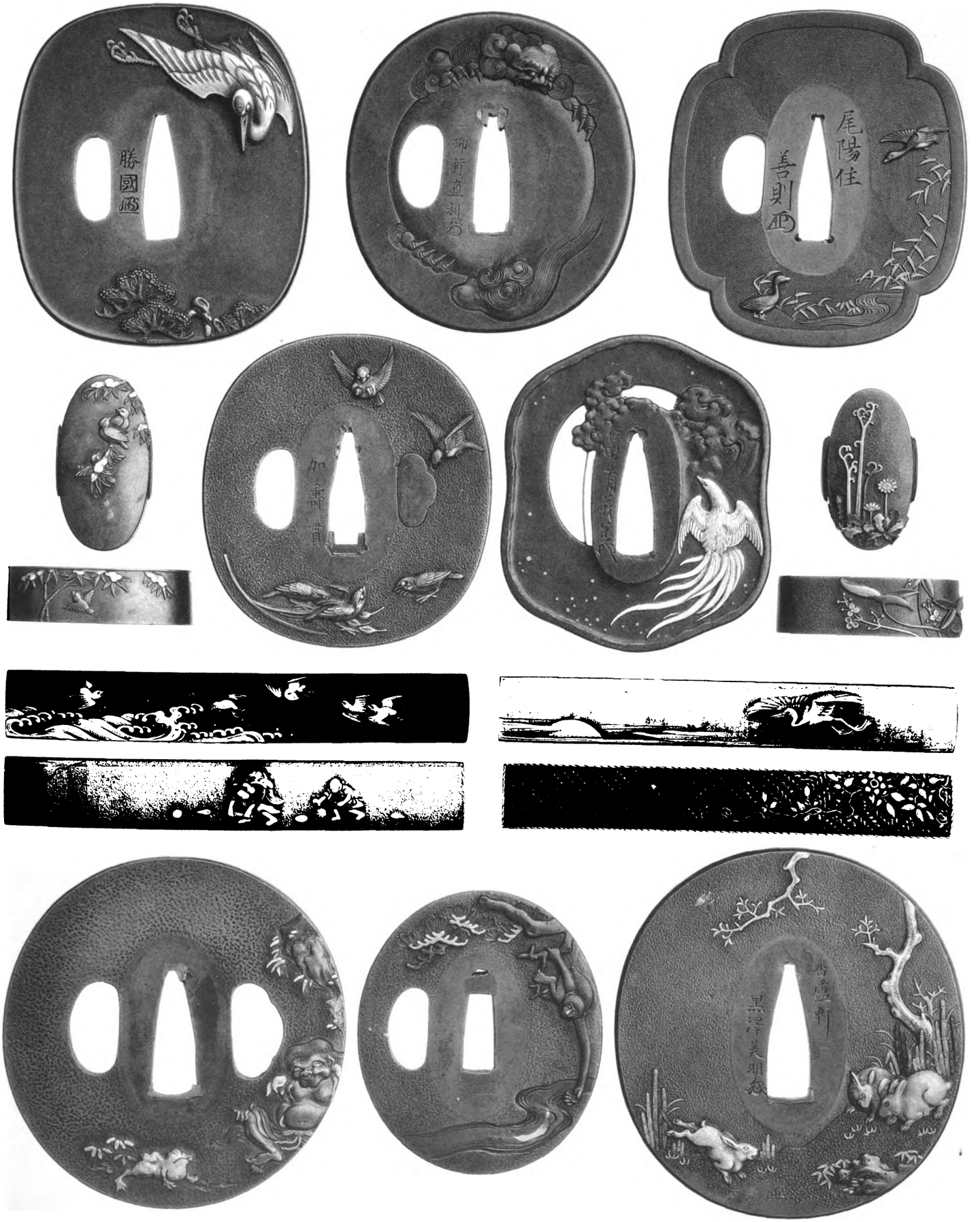

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3485.—*Shakudō*, Y *ishimé*, octagonal, inlaid with sparrows and eupatorium. XIX.

3486.—*Shakudō*, circular, coarse *nanako*, and chrysanthemum flowers in low relief. XVIII.-XIX.

3487.—*Shakudō*, *marubori*, a sparrow on a hawk's perch. XVIII.-XIX.

3488.—*Shakudō*, *nanako* rim, with gourd pattern inlaid in relief, the *mokko* centre covered with coarse single stroke *nanako*. XVIII.

3489.—*Shakudō*, six lobed, with sunk face, chased on *nanakoji* with herbs of autumn in relief. late XVIII.

3490.—*Shakudō*, a pair, *tachi mokko*, with open boar's eyes chased in the round with the *eboshi*, curtain and *aoi* repeated top and bottom, part gilt. XIX.

3491.—*Shakudō*, chased in openwork with the curtain, *eboshi* and *aoi* repeated top and bottom. XIX.

3492.—*Shakudō*, a stem of water *aoi* in the round, the leaves nerved with gold *hirazōgan*. XIX.

3493.—*Shakudō*, *nanako*, small *hamidashi tsuba*, inlaid in relief with a *cicada*, a gilt spider and a copper wasp. XIX.

3494.—*Shakudō*, *nanako*, chased and inlaid in relief with a cock and chick, lespedeza, asters, &c., in gold of two colours. XVIII.-XIX.

3495.—*Shakudō*, *mokko*, *ishimé*, inlaid with small *chidori*, *iroyé*, and a breaking wave, silver. XIX.

3496.—*Shakudō*, circular, *shibuichi* rim, chased in *marubori* with Idaten in the clouds, an *Oni* carrying away his *sharito*.

3497.—*Shakudō*, oblong *mokko*, chased in low relief and inlaid with an old man carrying a basket on a pole; pine tree and waterfall in background. XIX.

3498.—*Shakudō*, oval, chased in low relief with two dragons amongst clouds. XIX.

3499.—*Shakudō*, with *shibuichi* rim, chased with a landscape and a Buddhist priest crossing a lake in a firewood boat. XIX.

3500.—*Shakudō*, *aori* shape, with raised rim, *hari ishimé*, gold clouds in dots, inlaid with a gilt tiger and small bamboo. mid. XIX.

3501.—*Shakudō*, oval, inlaid with two mandarin ducks, *iroyé* work, reeds and silver moon. XIX.

3502.—*Shakudō*, one of a pair, *nanako*, with four of the Eight Views of Omi, in low relief, details inlaid gold: Bridge of Seta, snow on mountains, rain scene, and castle. early XIX.

3503.—*Shakudō*, *mokko*, inlaid with Kwanyu seated, the face and the raised hand red copper; Chōhi seated on the other side. XIX.

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3504.—*Shakudō, mokko, ishimé,* inlaid with a wolf under the moon, amongst *suzuki* grass, *shibuichi* and gold inlay. XIX.

3505.—*Shakudō,* a bamboo curled in a circle, and a small tiger in the round. XVIII.-XIX.

3506.—*Shakudō, hari ishimé,* inlaid in low relief with Toba and his attendant under bamboos. XIX.

3507.—*Shakudō, mokko, nanako,* the edge chased with dragons in low relief, part gilt, the field with *paulownia* and tendrils in openwork. Signed: Omori Teruhidé! XVIII.-XIX.

3508.—*Shakudō, nanako,* inlaid in very high relief with a tiger lily, *shakudō,* copper and gold. late XVIII.—early XIX.

3509.—*Shakudō, ishimé,* inlaid with three Chinese fans, outlined in gold. XIX.

3510.—*Shakudō, ishimé,* inlaid with a white crane and small fir trees, the leaves engraved. XIX.

3511.—*Shakudō, mokko* shape, thin web with punctuate *ishimé* and raised rim. Chrysanthemum on the edge of a stream, with *lespedeza,* a gourd vine above, and three butterflies in flight; at the back, a small dragon-fly. *Ex Hawkshaw Colln.* XIX.

3512.—*Shakudō, hari ishimé* surface engraved with a *maku,* enclosure for the *No* dance, big drum and maple tree, the patterns, leaves and details gold. XIX. [PLATE XIX.]

3513.—*Shakudō,* with coarse *nanako* enclosing a *dai seppa* of finer *nanako,* chased in relief with two dragons on one side and one on the other. XVIII.-XIX.

3514.—*Shakudō, nanako,* chased in relief with the herbs of autumn and a cricket, gilt, gilt *karakusa* on edge, *Shiiremono.*

3515.—*Shakudō,* pair, chased in *kebori* and *katakiri* with the pine tree, huts, fan, &c., emblematic of the *No* Matsukaze. XIX.

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3516.—*K., shibuichi,* peculiar shape, inlaid in gold *hirazōgan, in* Kaga style, with *kiri* crest, double scrolls and square spiral diaper. XIX. [PLATE XXIX.]

3517.—*Silver,* chrysanthemum with thirty-two petals fluted and hollowed, perforated with a *kiku* crest of sixteen petals, and a half flower. *Ex Hawkshaw Colln.* XVIII.

3518.—*Shibuichi, aori kata* with raised rim, inlaid with *kohone, shakudō* and gold, firefly and reeds. XIX.

3519.—*Shibuichi,* square with rounded corners, on one side Ushiwaka Maru and Benkei in high relief, on the other Gojo bridge, *hirazōgan,* bats and willow engraved. XIX.

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3520.—*Shibuichi*, chased with the herbs of autumn in low relief, part gilt, *shakudō* rim. XIX.

3521.—*Shibuichi*, with raised rim, inlaid in relief with a Hototoguisu on a plum tree, gold and *shakudō*. XIX.

3522.—*Shibuichi*, pair, *nanako* surface, inlaid in relief with a *shippō* pattern made of oval pieces of metal, gold, copper, *shakudō*, set in *shippō* pattern. *Ex Hawkshaw Colln.* XIX.

3523.—*Shibuichi*, inlaid in low relief with a small man, reaper in hand, going to cut *tokusa* in the moonlight.

3524.—*Shibuichi*, *mokko* with raised rim, chased and inlaid with a Shōjo, its wine jar and cup. XIX.

3525.—Dark *shibuichi*, small *mokko*, cock and hen under bamboo. XIX.

3526.—*Shibuichi*, *tanto tsuba*, two *shachihoko*. XVIII.-XIX.

3527.—*Shibuichi*, lozengular, chased in low relief with Fuji and clouds, inlaid with pine trees. XIX.

3528.—*Shibuichi*, inlaid in high relief with Daruma in a red cloak, his *hossu* on the other side, *shakudō* rim. XVIII.-XIX.

3529.—*Shibuichi*, double *namako* shape with boar's eyes perforations at top and bottom, *ishimé* surface inlaid with *equisetum*, plum branch, camellia, dragon-fly, *iroyé* in relief. XIX.

3530.—Dark *shibuichi*, *ishimé*, rounded octagon, inlaid with chrysanthemum in low relief *iroyé*. XIX.

3531.—*Shibuichi*, *ishimé*, inlaid with three *chidori* in flight above a wave, and two others on the ground. XIX.

3532.—Dark *shibuichi*, *mokko*, chased in shallow waves and inlaid with a gilt dragon in relief. XIX.

3533.—*Shibuichi*, with greenish patina, *mokko*, chased in low relief with a Chinese landscape on each face, the details inlaid gold. XIX.

3534.—*Shibuichi*, *aori* shape, inlaid with a stork and a rook on a willow. XIX.

3535.—*Shibuichi*, *aori* shape, chased with Kanzan, Jittoku and pine tree, faces inlaid. XIX.

3536.—*Shibuichi*, *aori* shape, chased with Jurojin and his stag, low relief, under a pine tree, *intaglio*. XIX.

3537.—*Shibuichi*, polished, raised rim. Children's toys in enamel: duck and mouse, ball, rattle, owl, mallet, *sambasso* head. *Ex Hawkshaw Colln.*

3538.—*Shibuichi*, inlaid in relief with three rats and a *yanagi* branch with small *mochi*.

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3539.—*Shibuichi*, inlaid in relief with a warrior seated under a cherry tree, watching the blossoms dropping in a stream.

3540.—*Shibuichi*, inlaid in relief with two Manzai dancers and a *shimenawa*, *iroyé* work.

3541.—*Shibuichi*, *aori* shape, chased in relief with the goddess Kwannon standing in a cloud, holding a gold lotus leaf. XIX.

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3542.—*Sentoku*, six lobed like two *mōchi* base to base, rough *nanakoji* with *champlévé* of flowers. XVIII.-XIX.

3543.—*Sentoku*, small, chased and inlaid in relief with a man preparing *nanakusa*, pot, tree and fan at back. XIX.

3544.—*Sentoku*, chased in *marubori* with two *tatebina*, sweet flag, *tanzaku*, battledore and chrysanthemum, emblematic of the festivals. XIX.

3545.—*Brass*, two dragons in the round, gilt and silvered. XVIII.-XIX.

3546.—*Brass*, square with cut corners, roped copper rim, the field perforated with a conventional bamboo.

3547.—*Sentoku*, *ishimé*, inlaid in relief with ox, reaping hook and basket, *iroyé*. XIX.

3548.—*Sentoku*, *ishimé*, half with *karakusa* and *Hōwō* birds, *kiri* crests inlaid on other half. XIX.

3549.—*Sentoku*, the tea ceremony utensils in the round. XIX.

3550.—*Iron*, identical design. XIX.

3551.—*Sentoku*, circular, engraved with wind vortices in *katakiri*, and inlaid with a tiger under a bamboo. late XVIII.

3552.—*Sentoku*, thick heavy piece, chased with a dragon in high relief. XVIII.

3553.—*Sentoku*, oblong with cut corners, *ishimé*, inlaid on one side with cherry blossoms in relief, silver sheet with *kebori* finish. ? XIX

3554.—*Sentoku*, circular *shiiré* of the views of Omi, stamped faces sweated on to a copper base. (*Cf. Hawkshaw Colln. Plate* IX., *No.* 3155.)

3555.—*Sentoku*, *marubori*, Soga no Goro and Asahina Saburo.

3556.—*Sentoku*, small, chased with Rinnasei, his attendant and a crane.

3557.—*Sentoku*, small, inlaid with a gourd vine and a dragon-fly.

3558.—*Sentoku*, an *asagao* vine inlaid.

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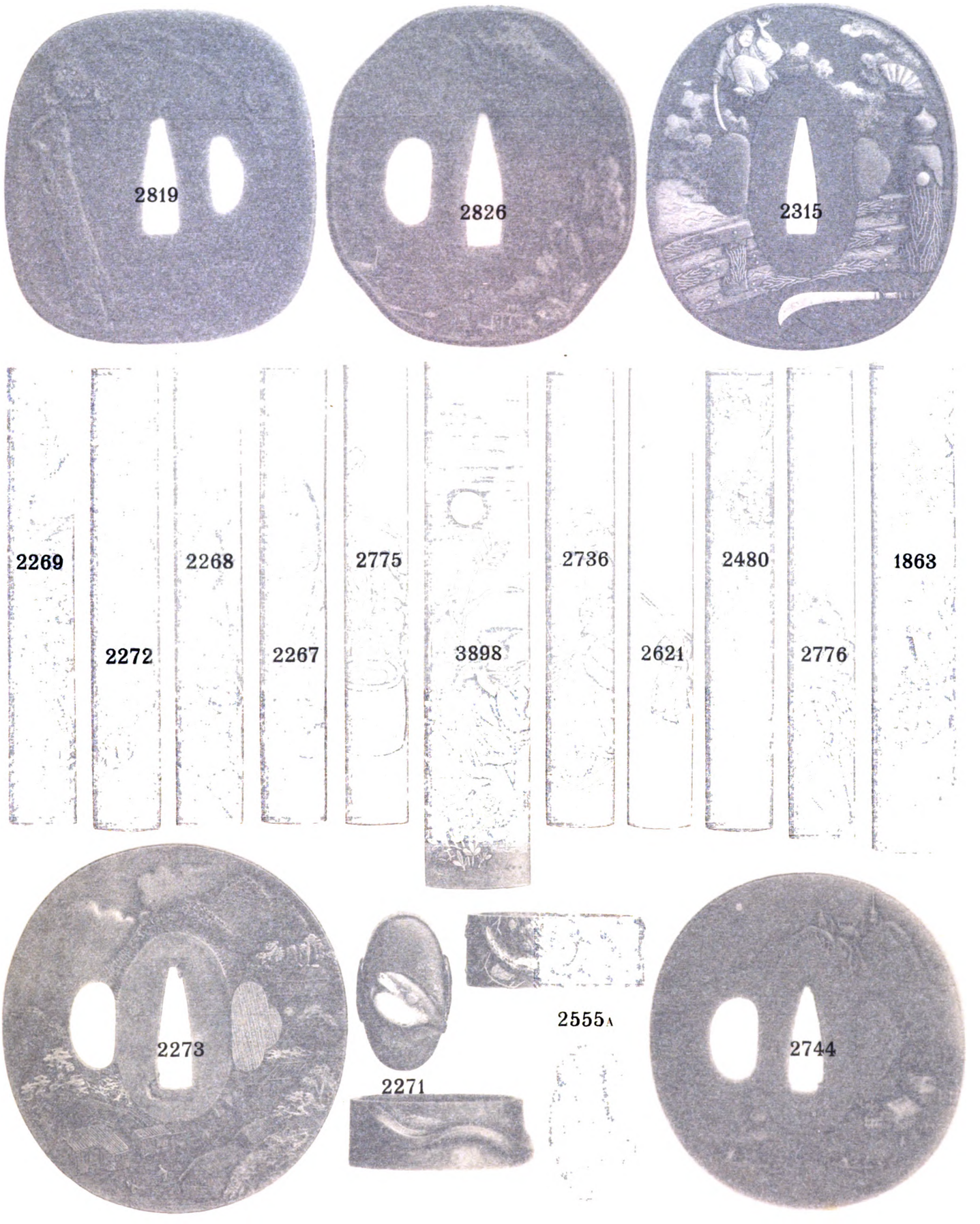

LXXIV. SOMEYA and Others.

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[illegible] a warrior seated under a cherry tree, watching the [illegible]

[illegible] two Manzai dancers and a *shimonaka*, *noyé* work.

[illegible] in [illegible] the goddess Kwannon standing in a cloud, XIX.

[illegible] base to base, [illegible] *nanakoji* with *champlévé* of XVIII.-XIX.

[illegible] in relief [illegible] man preparing *nanakusa*, pot, tree XIX.

[illegible] *tanzaku*, battledore and XIX.

[illegible] and silvered XVIII.-XIX.

[illegible] toped copper [illegible] field perforated with a conven-

[illegible] of with ox, [illegible] hook and basket, *noyé*. XIX.

[illegible] birds, *tori* crests inlaid on other half XIX.

3549. [illegible] XIX.

3550. [illegible] XIX.

[illegible] *Kashira*, and inlaid with a tiger [illegible] late XVIII.

3552. *Sentoku*, [illegible] in high relief. XVIII.

3553. *Sentoku* [illegible] on one side with cherry blossoms in [illegible] silver sheet [illegible] ? XIX

3554. *Sentoku*, circular [illegible] of the [illegible] faces sweated on to a copper base. (*Cf. Hawkins Collr. Pl.* [illegible] No. 3, 5.)

3555. *Sentoku*, *marubori* [illegible] and Asiatic [illegible].

3556. *Sentoku*, small, chased with Rinnosei, his attendant and a crane.

3557. *Sentoku*, small, inlaid with a gourd vine and [illegible] leaves.

3558. *Sentoku*, an *asagao* vine inlaid.

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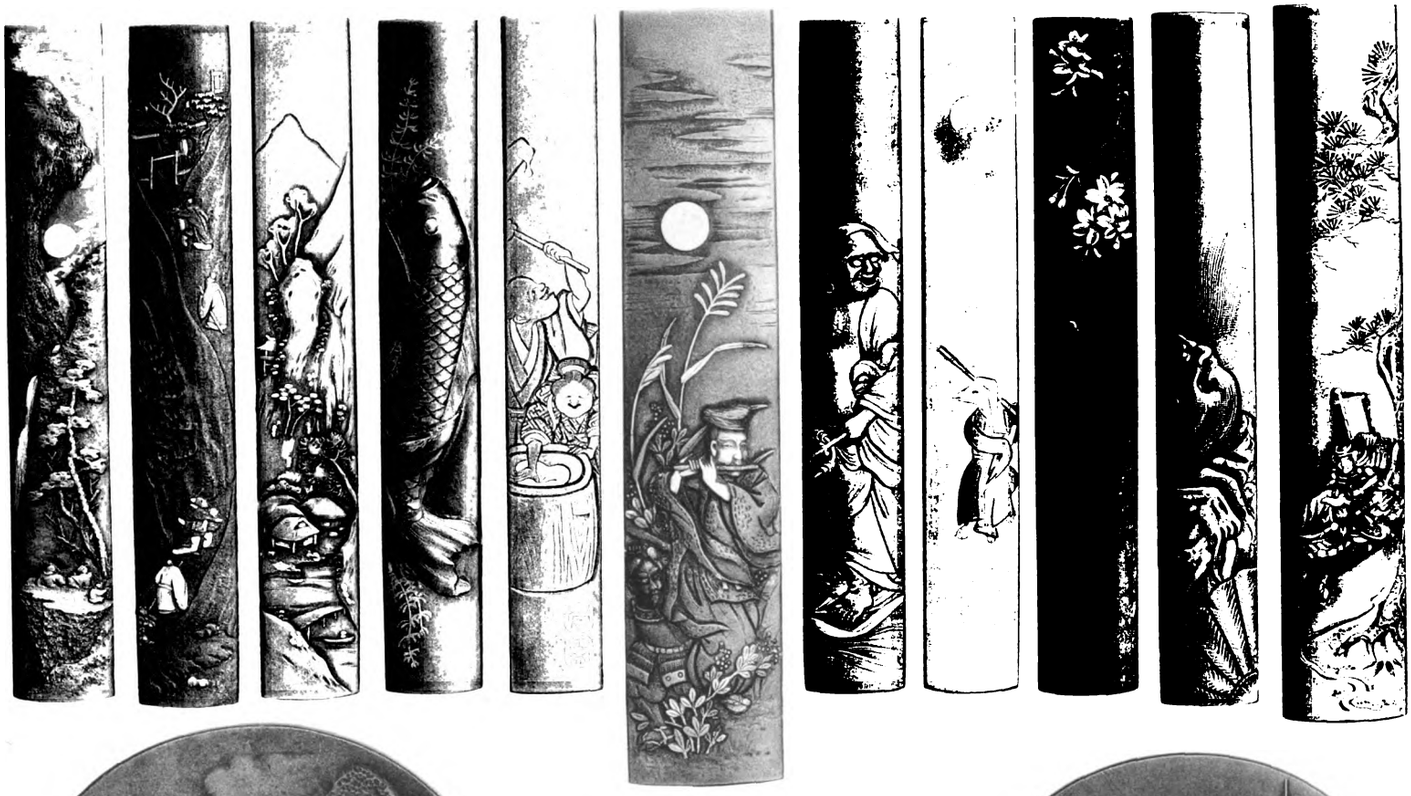

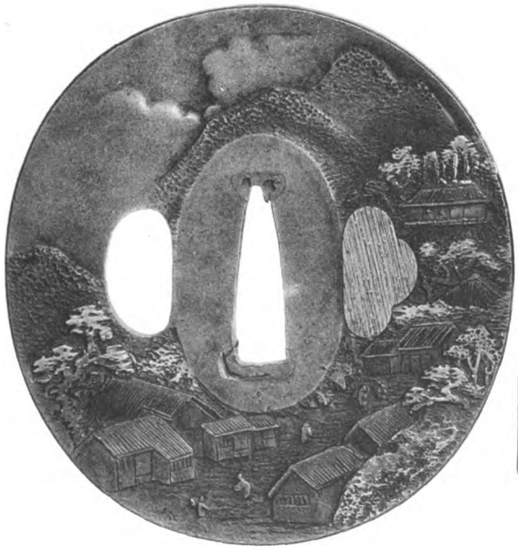

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3559.—*Sentoku*, two *langoustes* in the round.

3560.—*Sentoku*, two dragons *affrontés* in the round.

3561.—*Sentoku*, small, a dragon in the round.

3562.—*Sentoku*, inlaid in relief with two doves and a rock, gouged with a stream; chased at back with a cryptomeria and *torii* half hidden by clouds. late XVIII.

3563.—*Karakane*, circular, an old charm with Hotei, chrysanthemum, tiger, &c., made into a *tsuba*.

3564.—*Sentoku*, *mokko*, chased with a dragon in relief.

3565.—*Sentoku*, *mokko*, *ishimé*, inlaid with a wild goose and moon crescent.

3566.—*Sentoku*, small, inlaid with a sparrow in flight and a drum covered with *asagao*.

3567.—*Sentoku*, small, dog and *awabi* shell in the round.

3568.—*Sentoku*, similar, but without copper spots.

3569.—*Sentoku*, pair; hawk and pine tree, sparrow in flight *marubori*.

3570.—*Sentoku*, chased all over with waves, dragon on one side, two on the other, *mokumé bori* edge.

3571.—*Sentoku*, plaited surface with *asagao* in relief gold and silver. XVIII.-XIX.

3572.—*Sentoku*, *ishimé*, inlaid with a magnolia in relief. XVIII.-XIX.

3573.—*Sentoku*, in the shape of a tiger in the round. XVIII.

3574.—*Sentoku*, small *tsuba* in the shape of Hotei's bag, stitches inlaid silver, pattern engraved. XVIII.

3575.—*Sentoku*, *ishimé*, inlaid with a Hannya mask, T stick, fallen cherry petals and chased with the lower edge of a bell, story of Kiyohimé. XIX.

3576.—*Sentoku*, chased in relief with the three Heroes of Shuh in a grotto, faces inlaid *iroyé* work, standard bearer on reverse. Nara, XIX.

3577.—*Sentoku*, *mokko*, *ishimé* surface inlaid in high relief with the implements of the Tea ceremony. late XVIII.—early XIX.

3578.—*Sentoku*, pair, with *shakudō* rim, dragon and clouds modelled in the round in high relief. *Ex Hawkshaw Colln.* XIX.

3579.—*Sentoku*, chased in waves all over, and gilt. *Ex Huish Colln.* early XIX. [PLATE VIII.]

3580.—*Sentoku*, *tanto tsuba*, with two *karako* in relief, one on a hobby horse, the other holding a banner. early XIX.

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3581.—*Sentoku*, inlaid in archaic style with houses, pine trees, *torii*, *jakago*, bridge, &c., the rim imitating wood, in chased *shibuichi* is of later date. XVII.

3582.—*Sentoku*, with beaded *shibuichi* edge and copper back, chased and inlaid with a house under a pine tree by the seashore, and a sail behind pine trees; small birds in flight and setting sun, *iroyé* work, Tanabé style. XIX.

3583.—*Sentoku*, *ishimé*, chased and inlaid with a landscape on a lake side, Tanabé style. XIX.

3584.—*Sentoku*, *ishimé*, landscape by the seashore, identical with above.

3585.—*Sentoku*, landscape in low relief, Tanabé style.

3586.—*K.*, *shibuichi*, chased and inlaid in low relief with a house under a pine tree by the side of a stream, and inlaid with two wild geese, gold, Tanabé style. XIX.

3587.—*Sentoku*, chased in relief as a rocky cliff from a hole of which issues a strange mythical creature with a tiger's body, crested spine, long tail, and elephant's head without tusks, flames at the metatarsial joints; at back, old pine tree. [PLATE LXXXI.]

3588.—*Sentoku*, almost square in outline, two crests of *tsuta* (*cissus thunbergia*) nerved with *shakudō*. *Ex Hawkshaw Colln.* XIX.

3589.—*Sentoku*, four lobed, etched in low relief with acid, with a couple of *Hōwō* birds amongst weeping willows, and on the other side, pine trees and bamboo, marked on the *seppa dai* with a small circular punch mark of the character *Hisa*. *Ex Hawkshaw Colln.* XVIII.

3590.—*Brass*, circular, with round rim; on one side, Chinese personages, two fans and a phœnix modelled in relief in an archaic manner and slightly inlaid with yellow gold, and silver wire; at the back, circular concentric grooves, background with a dragon in relief (*shakudō*) of flat, archaic design. *Ex Hawkshaw Colln.* XVII.

3591.—*Sentoku*, small, a *karashishi* curled on itself. XVIII.-XIX.

3592.—Dark *sentoku*, inlaid in relief with *karakusa* of *shakudō*. XVIII.

3593.—*Sentoku*, inlaid in relief with a thin *karakusa* of *shakudō* wire with *dianthus* flowers, *karakusa* on edge.

3594.—Dark *sentoku*, recessed centre with engraved waves, the rim and edge inlaid with a *shakudō karakusa* in relief.

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3595.—*Bronze*, cast from an old *tsuba* in *marubori*, Shōki and *Oni*, "Kanaya Gorosa" style.

3596.—*Niguromé*, gilt all over, *mokko* shape, decorated with waves in *kebori*.

Ex Hawkshaw Colln.

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3597.—*Niguromé, ishimé, mokko* shape, inlaid with a child in the moonlight, watching a magic lantern; *i.e.*, a square paper lantern on the sides of which appear the moving shadows of puppets worked inside by means of a lever. XIX. [PLATE LXXXI.]

3598.—*Niguromé, mokko*, inlaid with a Chinese official asleep, dreaming that the God of War, Kwanyu, is advancing towards him, sword in hand. XIX.

3599.—*Niguromé*, inlaid with a fisherman mending a net, *iroyé* in relief. XIX.

3600.—*Niguromé*, cast, eight lobed, inlaid on *ishimé* with gourd leaves in gold outline. XIX.

3601.—*Niguromé*, chased in low relief, the sage Hakuhaku walking on the waves followed by his devil standard bearer. XIX.

3602.—*Niguromé*, oblong with corners brought in, inlaid with a man in a boat under a weeping willow. XIX.

3603.—*Niguromé*, a dragon in relief amongst clouds. XVIII.-XIX.

3604.—*Niguromé*, in the shape of a bag, chased with a figure of Daruma *intaglio*, and engraved at back with a *hossu*. XVIII.-XIX.

3605.—*Niguromé, mokko, nanako*, chased with insects and autumn flowers, *shiiré*. XVIII.-XIX.

3606.—*Niguromé*, inlaid in relief with Jurojin and his stag. XIX.

3607.—*Niguromé*, chased all over with chrysanthemum blossoms. XIX.

3608.—*Niguromé*, circular, with silver wire, inlaid in *shiromé* with waves and pine trees, dragon-flies, pine needles and inflorescences gold *hirazōgan*. XIX.

3609.—*Niguromé*, inlaid in high relief with a black Colombo diver pulling a coral branch; saw and rock at back. XVIII.-XIX.

3610.—*Niguromé, mokko*, a dragon in relief amongst clouds, the flames gilt. early XIX.

3611.—*Niguromé, ishimé*, with *shakudō* rim, incised with waves and inlaid with two *chidori*. XIX.

3612.—*Niguromé, mokko, nanako*, with herbs of autumn in relief, partly gilt. XVIII.-XIX.

3613.—*Niguromé*, chased with six and five cranes, part gilt, amongst clouds, *shiiremono*. XVIII.-XIX.

3614.—*Niguromé, mokko*, wood grain gouged and vermiculated leaving a sunk square reserve with axial diagonals, *hari ishimé*, inlaid with a spider, its web, wasp and dragon-fly, *iroyé*. XIX.

3615.—*Niguromé, aoi* shape, Shōki in relief under a pine tree, holding an *Oni* by its girdle. XIX.

3616.—*Niguromé*, chased in the round with two dragons, gilt, and silver waves. XVIII.-XIX.

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3617.—*Shakudō*, a gilt dragon in *marubori* amongst waves. XIX.

3618.—*Niguromé*, *nanako*, *mokko*, the raised edge chased with dragons, waves on field, and *paulownia* badges inlaid, *shiiré*. XVIII.-XIX.

3619.—*Niguromé*, rounded square, chased with Ebisu fishing a red bream, Daikoku seated mallet in hand. XVIII.-XIX.

3620.—*Niguromé*, bi-concave, *ishimé* surface, chased and inlaid in relief with a squirrel and a grape vine twisted around a bamboo. XVIII.

3621.—*Niguromé*, inlaid in relief with two oxen, gold and *shakudō*, under a weeping willow. XIX.

3622.—*Karakane*, *mokko*, vertical *yasurimé*, inlaid with a pheasant and wagtails under an old plum tree, thick *shibuichi* rim. XVII.-XVIII.

3623.—*Copper*, with *shakudō* rim, almost *mokko*, inlaid in relief with a cuckoo in flight, golden clouds partly hiding the moon, and in *hirazōgan* moon crescent in a river. early XIX.

3624.—*Copper*, square with rounded corners, *ishimé* inlaid with the Eight Horses of Buwo, wire inlay in relief. early XIX.

3625.—*Copper*, *nanako*, with *shakudō* rim, chased with the sacred Shintō horse in its stable, *gohei* at back. XVIII.-XIX.

3626.—*Copper*, small, inlaid in high relief with a kingfisher on reeds. XIX.

3627.—*Copper*, inlaid in relief with reeds and an oar. XVIII.

3628.—*Copper*, chased as a piece of old bark and inlaid with a spider, *shakudō* rim. XVIII.

3629.—*Copper*, with *shakudō* rim, on one side *ishimé*, raven and plum tree, *shakudō*, in relief; at back, polished surface with plum blossoms and bamboo *katakiri*. XVIII.

3630.—*Copper*, covered with a thin plating of *shakudō* stamped in small waves and with gilt cherry blossoms. XVIII.-XIX.

3631.—*Copper*, *aori* shape with raised rim, beaten Y *ishimé* inlaid with five and three *chidori*, *iroyé* work. XIX.

3632.—*Copper*, in the shape of a *mokugyo*, splashed with gold on a mercury silvered surface. early XIX.

3633.—*Copper*, *mokko*, vermiculated *ishimé* made with a small V punch, straight, vertical and two L sawcuts near each *hitsu ana*. early XIX.

3634.—*Copper*, chased in plaited surface. XVIII.-XIX.

3635.—*Copper*, *ishimé*, inlaid in high relief with three crows, a skull, bones, and grass, *shakudō* and silver. XVIII.-XIX. [PLATE LXXXII.]

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2227

2210 2208 2205 2206 2204 2223 2225 2224

2213

2240 2240

2209 4294

2668

2211

2235 2231 2230 2229 2242 2239 2226 2222

2212

LXXV. HAGIYA, YAMAMOTO, TEIKAN.

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[illegible] waves. XIX.

[illegible] raised edge chased with dragons, waves on field, and XVIII.-XIX.

[illegible] Kiku holding a red bream, Daikoku seated XVIII.-XIX.

[illegible] surface, chased and [illegible] in relief with a squirrel and XVIII.

[illegible] in relief with two oxen, [illegible] *shizuku*, under a weeping willow. XIX.

[illegible] chased and inlaid with a pheasant and wagtails under an old XVII.-XVIII.

[illegible] almost *nokiri*, [illegible] in relief with a cuckoo in flight, [illegible] in a river. early XIX.

[illegible] and corners, [illegible] with the Eight Horses of Bawo, early XIX.

[illegible] *kiwidō* rim, chased with the sacred [illegible] horse in its stable. XVIII.-XIX.

[illegible] kingfisher on reeds XIX.

[illegible] XVIII.

[illegible] and inlaid with a spider, *shakudō* rim. XVIII.

[illegible] side *ishime*, raven and plum tree, *shakudō*, in relief; [illegible] and bamboo *katabiri*. XVIII.

[illegible] plates of *kiwidō* stamped in small waves and with gilt [illegible] scales. XVIII.-XIX.

3631. [illegible] with raised [illegible] *kiwidō* inlaid with five and three *chidori*, *royō* work. XIX.

3632. [illegible] on the shore of a [illegible] with gold on a mercury silvered surface. early XIX.

[illegible] *ishime* inlaid with a [illegible] straight, vertical and two L saw-cuts near each *hitsu ana*. early XIX.

3634.—[illegible] chased in plaited surface. XVIII.-XIX.

3635. [illegible] *ishime*, inlaid in high relief with three crows, a skull, bones, and grass, *shakudō* and silver. XVIII.-XIX. [PLATE LXXXII.]

LXXV. HAGIYA, YAMAMOTO, TEIKAN.

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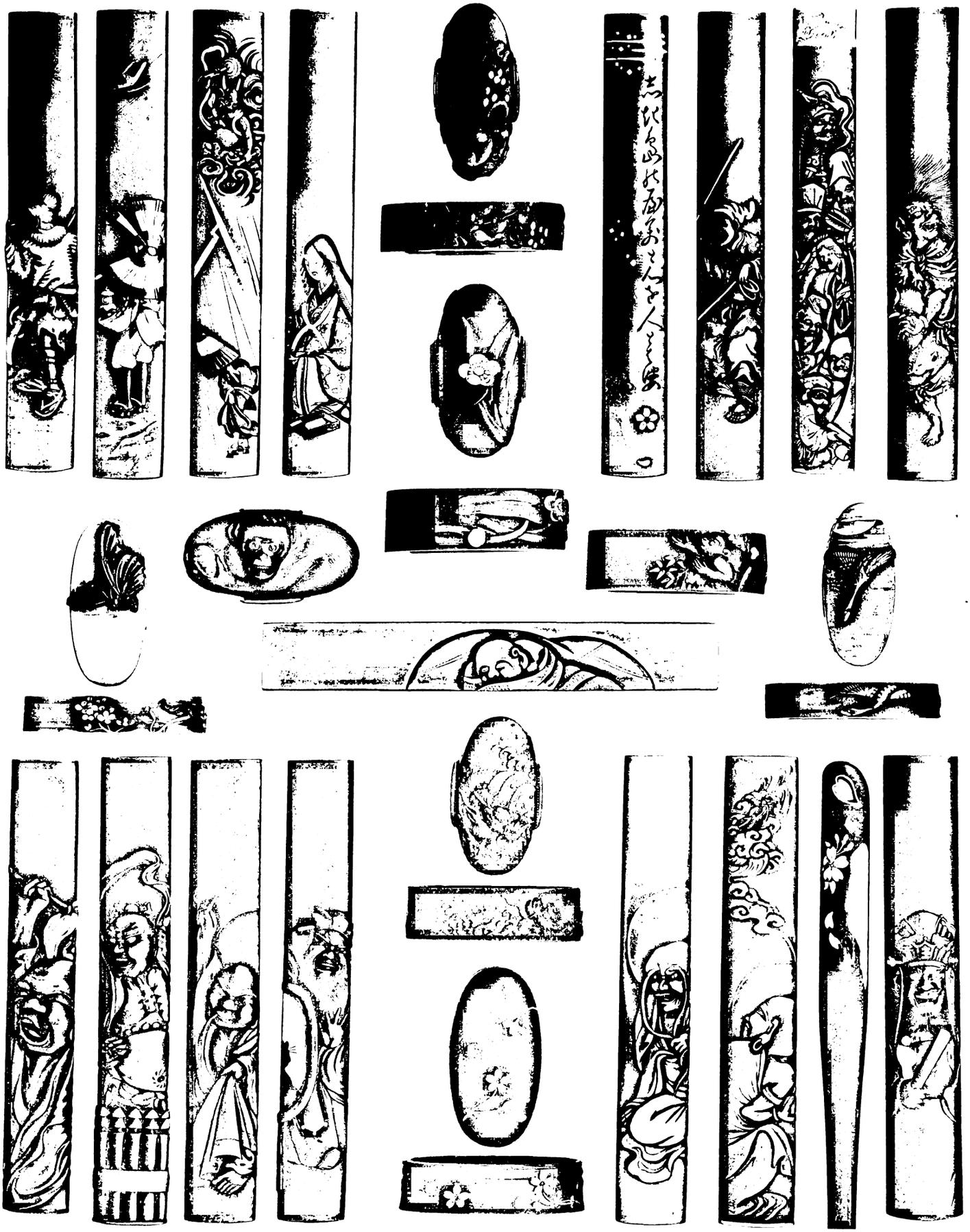

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3636.—*Copper*, circular, a pair, the large *tsuba* without *riōhitsu*, both worked with waves in low relief and *kebori*, and with a dragon surrounded with clouds, on each side, one descending the other ascending, modelled in high relief. *Ex Hawkshaw Colln.* XIX.

3637.—*Copper*, inlaid in high relief with a silver moon and a *shakudō* crow, spread crescent fashion; at back, sun rising out of the waves; rough Nineteenth Century work.

3638.—*Copper*, inlaid in *hirazōgan* of gold and silver wire with a chrysanthemum design.

3639.—*Copper*, two mushrooms and a snail in high relief.

3640.—*Copper*, inlaid with a stork and a boat in the moonlight.

3641.—*Copper*, octagonal, chased with a stag, the head in very high relief, the body *intaglio* with *shakudō* spots. [PLATE LXVIII.]

3642.—*Copper*, in the shape of a toad, holding a bit of grass. The underside of the animal decorated with three blobs of coloured glass, red, green, blue, and the back with a blue one. *Ex Hawkshaw Colln.* middle XIX.

3643.—*Copper* on one side, inlaid with two men towing a boat on a stormy river, above, wild geese in flight, clouds inlaid in parallel lines of *shakudō* and brass. The outline is that of a trefoil, with *shakudō* rim; the back is a cast plate decorated with chrysanthemum and a barrier. *Ex Hawkshaw Colln.* XIX.

3644.—*Copper*, inlaid in relief with a crane in flight, the bill, wings and legs gilt; top of wings and tail feathers silver. *Ex Hawkshaw Colln.* XIX.

3645.—*Sentokudō*, *tachi tsuba*, *aoi* shape, with *shibuichi* rim, the ground decorated with *rinzu* pattern, clouds and *shippō* design, a butterfly and geometrical pattern in wire inlay. *Ex Hawkshaw Colln.* late XVIII.—early XIX.

3646.—*Shiromé* (speculum metal), rounded square, an old board, eaten away by age, and partly rotted into holes. *Ex Hawkshaw Colln.*

DECORATIVE PIECES AND NINETEENTH CENTURY IMITATIONS OF TSUBA.

3647.—*Ivory*, ornamental work in the shape of a *tsuba*, *mokko* with silver rim, inlaid in *shibayama* with the return of Tawara Toda from the Riugu, the dragon king's daughter, Otohimé, watching him, dragon palace in the background, fishes carrying the bell; at back, system of irrigating pipes, with birds, chrysanthemum, &c. Signed: Nemoto. *Ex Hawkshaw Colln.* mid. XIX.

3648.—*Iron*, inlaid in very high relief with Daruma stretching, copper with gold eyes, the ground engraved with four conventional symbols in low relief. Signed: Tou. mid. XIX.

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3649.—*Sentoku*, etched surface, inlaid in very high relief with Shōki standing on a cliff, watching a gigantic devil's head above in the clouds, copper, details gilt; at back, a waterfall. Signed: Taizan Motozane. mid. XIX.

3650.—*Bronze*, two children with a kite. Signed: Nagataké.

3651.—*Iron*, inlaid in relief with the story of Wasobioyé, seated in the hand of the giant. Signed: Furukawa Genchin. mid. XIX.

3652.—*Brass*, square with cut corner, engraved with a riverside lane leading to a *torii*, inlaid with a small *oshidori*, *shibuichi*, attached to a willow, and a Ni O, *menuki*. Signed: Toriusai Hogen. mid. XIX.

3653.—*Sentoku*, a showman with a gourd, shouting. Signed: Masayuki. XIX.

3654.—*Sentoku*, oblong with corners brought in, inlaid with a Samurai at night under a willow, lantern and bat, in relief; engraved at back with a *tanabata* scene over the roofs. Signed: Shummei Hogen. mid. XIX.

3655.—*Sentoku*, large *mokko*, the Rakan Handaka with the dragon coming out of his begging bowl, engraved with bell and musical paraphernalia at back. Signed: Ichiō, dated Bunkiu 1.

3656.—*Sentoku*, large *mokko*, engraved with nets, trees and roofs, inlaid with the story of Kanshin. Signed: Masanaga, dated Kwansei 12.

3657.—*Brass*, oblong with corners cut, engraved with pine tree and Genji banners, inlaid with Yoritomo and two warriors in an old chestnut tree, two doves in flight. Signed: Katsuyasu.

3658.—*Sentoku*, large, inlaid with the story of Hidari Jingoro, engraved at back with dove on pine tree. Signed: Kazuō, dated Temmei 2. [*Illustrated in "Legend in Japanese Art."*]

3659.—*Sentoku*, large circular, inlaid with a Rakan opening his breast to show the image of a seated Buddha; bell at back. Signed: Toriko.

3660.—*Sentoku*, identical but with writing table at back, and signed: Yoshishigé, Temmei 3.

3661.—*Sentoku*, identical technique, the three *saké* tasters; at back, parable of Confucius and the three water buckets. Signed: Otsuriuken Hisanori.

3662.—*Sentoku*, large square *mokko*, inlaid with Daikoku and his rat, *takaramono* engraved at back. Signed: Kuniyoshi.

3662A.—Same style, Kanshin and the fisherman, not signed but dated Temmei 6, made to order, *Kakihan*.

3663.—Square *mokko*, same technique, Hidari Jingoro and the Joro. Signed: Otsuriuken Masatsura, dated Temmei 8.

3664.—*Sentoku*, circular, same technique, the Arhat Handaka Sonja with a dragon coming out of his bowl; Garuda standard bearer at back. Signed: Yoshitané, dated Bunsei.

3665.—*Sentoku*, rounded oblong, inlaid in low relief with Henjaku holding a *makimono*, and engraved with a peony on either side. Signed: Kaneyuki.

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UNSIGNED KOZUKA.

3666.—*K.*, *O kozuka, iron,* inlaid with figures of four Chinese, in a Chinese landscape, cut out of a thick plate (4 mm.) of iron, inlaid with a Chinese temple and trees in copper and brass. [PLATE VI.]

3667.—*K.*, *iron,* in the shape of a sword tang, inlaid in gold *nunomé* with a chrysanthemum, and the characters: Ni hon ichi Masaaki. XIX. [PLATE XVII.]

3668.—*K.*, *iron,* chased in *intaglio* with the two foreigners Ashinaga and Tenaga. early XIX.

3669.—*Iron, intaglio relievato,* Ashinaga and Tenaga, same design as above but smaller and more grotesque. Signed with *Kakihan* only of Hirotoshi (Uchikoshi).

3670.—*K.*, *iron,* chased in relief with reeds bent in the wind, inlaid with three wild geese (gold) in flight, and a large moon, silver; gold *Kakihan* at back.

3671.—*K.*, *iron,* with boar's eye hole at butt, inlaid in copper and silver with three red sparrows. XIX.

3672.—*K.*, *iron,* narrow style, inlaid with a crane on some stumps, silver and *shibuichi*; double strip of gold *nunomé* at back. XVIII.-XIX.

3673.—*K.*, *iron,* inlaid with a monkey Sambasso dancer, *shibuichi, shakudō,* &c., with copper coat. very late XVIII.—early XIX.

3674.—*K.*, *iron,* chased with a weeping willow above a streamlet, and inlaid with a jumping frog, silver. XVIII.-XIX.

3675.—*K.*, *iron,* inlaid with a bean, the tendrils copper, the leaves *shakudō* rubbed with gold. the pods gilt. XIX.

3676.—*K.*, *iron,* inlaid in relief with bamboo bending in the wind, copper silvered and gilt. early XIX.

3677.—*K.*, *iron,* inlaid with two doves on a tree chased in relief. XVIII.

3678.—*K.*, *iron,* inlaid with a *karashishi,* gilt, playing with a tasselled string chased in relief. XVIII.-XIX.

3679.—*Iron,* inlaid in high relief with a bending bamboo, *shibuichi,* and with a moon in silver *nunomé,* Kamigata work. XIX.

3680.—*K.*, *iron,* chased with Fuji, the snow inlaid in toadskin technique. XIX. [PLATE XVII.]

3681.—*K.*, *iron,* inlaid in relief with a *kinchaku,* together with silver *ojimé* and coral *netsuké.* XIX.

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3682.—*K.*, *iron*, chased with a wayside hut, under bamboo, and inlaid with two cocks on the roof.

3683.—*K.*, *iron*, chased in relief with a crab under a reed.

3684.—*K.*, *iron*, inlaid, a Chajin, asleep on his tea mill inside a room, *iroyé* work. early XIX.

3685.—*K.*, *iron*, inlaid with three *chidori* above a stylised wave. late XVIII.—early XIX.

3686.—*K.*, *iron*, inlaid with a herb gatherer seated on the shore of a lake, watching a cuckoo in flight.

3687.—*K.*, *iron*, inlaid in relief with a *hossu* and a *Jui*, silver, *shakudō* and gold. early XIX.

3688.—*K.*, *iron*, chased with a stump, on which is perched a silver stork, inlaid in high relief; chrysanthemum at base. XIX.

3689.—*K.*, *iron*, inlaid with man crossing a bridge in the rain under a dilapidated umbrella; cuckoo in flight above.

3690.—*K.*, *iron*, chased with Fuji and the pine trees, the top of the mountain inlaid silver. [PLATE XVII.]

3691.—*K.*, *iron*, in the shape of a bamboo, inlaid in relief with leaves and shoots sprinkled with snow; *shibuichi* back engraved in *katakiri* with Moso.

3692.—*K.*, *iron*, inlaid with a rabbit and the moon, silver. XIX.

3693.—*K.*, *iron*, inlaid with moon and *patrinia*, engraved with *suzuki* grass.

3694.—*K.*, *iron*, chased and inlaid with Kwanyu and his squire under a pine tree, poor work. XVIII.-XIX.

3695.—*K.*, *iron*, chased and inlaid with two frogs, each carrying a banner of *suzuki* grass (one frog damaged). late XVIII.

3696.—*K.*, *iron*, chased in relief with a dancer, the face and fan inlaid silver, the dress picked up with cherry blossoms. XIX.

3697.—*K.*, *iron*, covered with lumps of bronze in Tembo style, one of which has been chased as a snake, coiled in a hole. late XVIII.

3698.—*K.*, *iron*, inlaid with a wood cutter seated on the ground near his faggots and reaping hook, *iroyé* work. XIX.

3699.—*K.*, *iron*, chased in imitation of old wood, inlaid with two ants, a stick to which a gold cord is attached, and a dragon-fly, *iroyé* work. XIX.

3700.—*K.*, *iron*, chased in relief with a crow perched on an old tree, rocks at base, *shakudō*. XIX.

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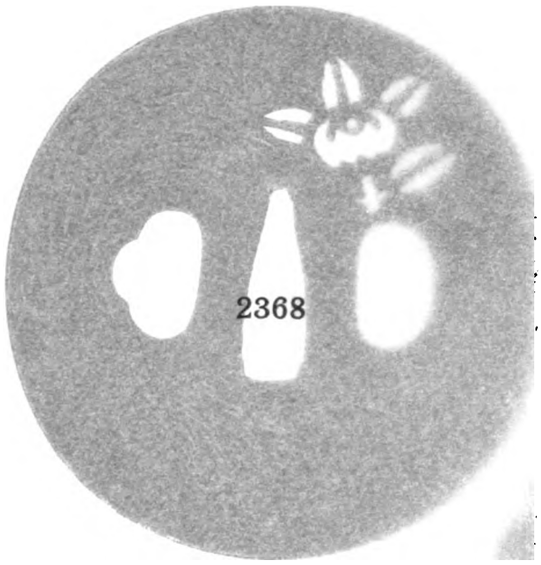

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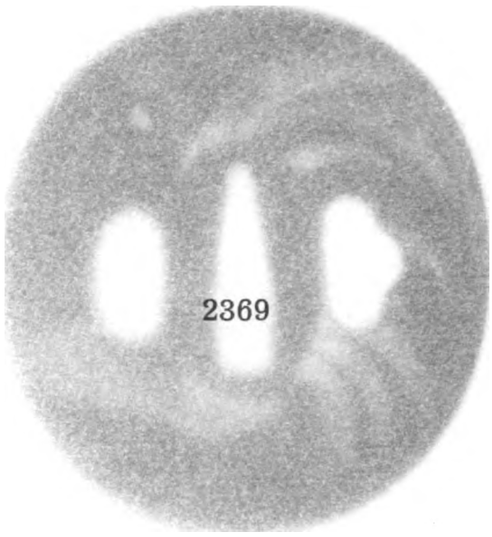

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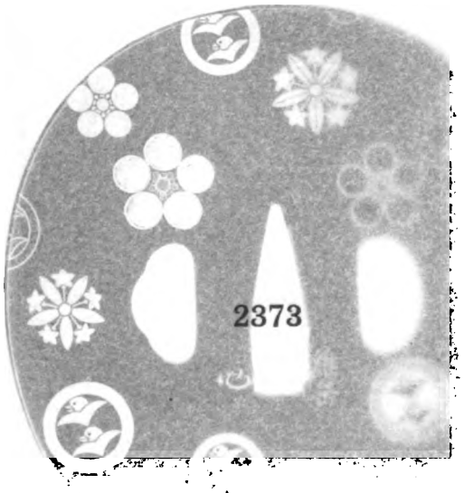

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LXXVI. KAMEYAMA, SHIPPO.

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[illegible] under bamboo, and inlaid with two cocks on the [illegible]

[illegible] crab under a reed.

[illegible] is [illegible] inside a room, *iroyé* work. early XIX.

[illegible] stylised wave. late XVIII.—early XIX.

[illegible] seated on the shore of a lake, watching a cuckoo [illegible]

[illegible] a [illegible] *fan* silver, *shakudō* and gold. early XIX.

[illegible] on which is perched a silver stork, inlaid in high [illegible] XIX.

[illegible] a bridge [illegible] rain under a dilapidated umbrella; [illegible]

[illegible] and the pine tree, the top of the mountain inlaid silver. [illegible] [PLATE XVII.]

[illegible] of a bamboo, inlaid in relief with leaves and shoots sprinkled [illegible] *[illegible]* with [illegible]

[illegible] and the moon, silver. XIX.

[illegible] and *fukiya*, engraved with *suzuki* grass.

[illegible] Kwanyin and his squire under a pine tree, poor work. XVIII.-XIX.

[illegible] two frogs, each carrying a banner of *suzuki* grass [illegible] late XVIII.

[illegible] in relief with a [illegible], the face and fan inlaid silver, the dress [illegible] XIX.

3697. K., [illegible], covered with lumps of [illegible] in Tenbo style, one of which has been chased as a snake, coiled in a hole. late XVIII.

3698. K., *iron*, inlaid with a wood cutter seated on the ground near his faggots and reaping hook, *iroyé* work. XIX.

3699. K., *iron*, chased in imitation of old wood, inlaid with two ants, [illegible]k to which a [illegible] cord is attached, and a dragon-fly, [illegible]ock. XIX.

3700. K., *iron*, chased in relief with a crow perched on an old tree, rocks at base, *shakudō*. XIX.

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3701.—*K.*, *iron*, inlaid in high relief with a gilt branch of chrysanthemum, the flowers silver. XVIII.-XIX.

3702.—*K.*, *iron*, chased in *intaglio* with a snake partly coiled.

3703.—*K.*, *iron*, inlaid in relief with a begonia, *shibuichi*, gold and silver. XIX.

3704.—*K.*, *iron*, with *shakudō* frame, chased in relief with a long-arm monkey trying to catch a dragon-fly. late XVIII.—early XIX.

3705.—*K.*, *iron*, inlaid in relief with a tree peony in bloom, *iroyé* work; gilt back. late XVIII.—early XIX.

3706.—*K.*, *iron*, inlaid with a curious silver stork on a willow, *shibuichi*, and a black bird beneath. XVIII.-XIX.

3707.—*K.*, *shakudō*, a tree trunk at the foot of which clings some ivy (*hirazōgan*), inlaid with a ten character inscription, thus:—

Shō tō dai ken (wo) shōji
Ichijin taizan no hajimé

"Small swords grow into big ones: a grain of dust is the beginning of a big mountain."

[PLATE XXXI.]

3708.—*K.*, *shakudō*, with clouds inlaid gold wire, *nanako*, inlaid in relief with two swallows, *iroyé* work. XIX.

3709.—*K.*, *shakudō*, with *shibuichi* cartouche, inlaid with an old man cutting a millstone; *iroyé* work. XIX.

3710.—*K.*, *shakudō*, inlaid in relief with the old woman catching the peach in a stream, being the beginning of the fairy-tale Momotaro. XIX.

3711.—*K.*, *shakudō*, inlaid in relief with snow-laden bamboo, and the moon; on the back, cherry blossoms.

3712.—*K.*, *shakudō*, inlaid gold in the shape of a brocade curtain, with *kiri* pattern over a *sudaré*. XVIII.

3713.—*K.*, *shakudō*, inlaid with the snow cap and outline of Fuji, silver *hirazōgan*, then covered with *ishimé*. XIX.

3714.—*K.*, *shakudō*, inlaid in relief with four silver storks and small reeds. early XIX.

3715.—*K.*, plate only, *shakudō*, bossed out, chased and inlaid with seven warriors, representing the episode of the battle of Yashima, when Yoshitsuné picked up his bow.

3716.—*K.*, *shakudō*, chased in low relief with Ebisu seated in a boat. XIX.

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3717.—*K.*, *shakudō*, chased as a pine tree on which a monkey clings to a long ivy creeper, *iroyé* work in relief. XIX.

3718.—*K.*, *shakudō*, inlaid in relief with a red lily, the petals inlaid with gold spots, the leaves gold. XIX.

3719.—*K.*, *shakudō*, modelled as Fuji in the clouds, tipped with silver, and inlaid with a cuckoo in flight, gold. XIX.

3720.—*K.*, *shakudō*, *repoussé*, with a dragon in the clouds, part gilt, *shiirémono*.

3721.—Small *kōgai*, *shakudō*, inlaid in relief with a chrysanthemum. *Ex Huish Colln.* XIX.

3722.—*Umabari*, small, part *shakudō*, part *shibuichi*, inlaid in relief with a fan and a plum blossom. early XIX.

3723.—*K.*, *shakudō*, matt, inlaid in relief with a conventional narrow stream, silver, a lotus leaf, mother-of-pearl, a lotus fruit, *shibuichi*, and dots of gold. XIX.

3724.—*K.*, *shakudō*, chased with a tiger in a storm, bold cutting and *iroyé* details.

3725.—*Kōgai*, chased with *suzuki* grass under the moon. Signed with *Kakihan* only.

3726.—*K.*, *shakudō*, chased to imitate a cryptomeria trunk, on to which a Shinto temple attendant, standing on a ladder, attaches a *shimenawa*, *iroyé* work. XIX.

3727.—*K.*, *shakudō*, chased in imitation of a plaited mat, inlaid with a red sparrow chasing a wasp, over a spray of clematis, *iroyé* work. XIX. [PLATE LXXII.]

3728.—*K.*, *shakudō*, same style as above, but without wasp.

3729.—*K.*, *shakudō*, inlaid with a setting sun amongst clouds, crane in high relief and pine needles. XIX.

3730.—*K.*, *mi-parti*, *shakudō* and silver, inlaid in relief with a *langouste*, *shakudō*. XIX.

3731.—*K.*, *shakudō*, chased with clouds, inlaid with the moon and a cuckoo; the back *mi-parti shibuichi*.

3732.—*K.*, *shakudō*, chased with a central figure of a woman, irradiated with rays of light, surrounded by four others, armed with daggers, suddenly prostrating themselves in awe, background of *sudaré*; sun at back. Story of Tamamo no Maye, the nine-tail fox.

3733.—*K.*, *shakudō*, chased in relief and inlaid with Fujiyama and the pine trees, sails in copper *hirazōgan*, on lake Biwa. Signed with *Kakihan* only.

3734.—*K.*, *shakudō*, inlaid in relief with a musical scarecrow, a stick and a fox head; copper back.

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3735.—*K.*, *shakudō*, chased in relief and inlaid (copper) with the red Spirit disseminator of written thoughts, Bunshosei, carrying a brush and an ink slab, riding on the sea on the head of a dragon. At top, the three stars constellation inlaid gold. XIX.

3736.—*K.*, *shakudō*, engraved in *katakiri* and inlaid in *hirazōgan* with Daikoku carrying Jurojin on his back across a ford. Inscribed at back with Rihaku's poem:

Kōbe wo agete sangetsu wo nozomi

Kōbe wo tarete kokyō wo omou

"Raise the head to look at the moon in the mountains, lower the head to think of home." Signed with *Kakihan* only.

3737.—*K.*, *shakudō*, *nanako*, inlaid in relief with a basket containing four trout, small red mushrooms beside it. XIX.

3738.—*K.*, *shakudō*, *nanako*, two rats playing with a pot hook, *iroyé* work. XIX.

3739.—*K.*, *shakudō*, *nanako*, inlaid in relief with two rats and two fragments of dried fish, a third rat has been caught under a square box placed on a tray; *iroyé* work. early XIX.

3740.—*K.*, *shakudō*, divided in three panels by big *nanako* frames, each panel chased in relief with one of the views of Lake Biwa, on small *nanako*, details gold. XIX.

3741.—*K.*, *shakudō*, *nanako*, inlaid in relief with a *haliotis* shell, engraved with crane, *minogamé*, bamboo and pine tree, to which is attached a gold cord. XIX.

3742.—*K.*, *shakudō*, *nanako*, chased in relief with a tiger under a bamboo, stripes inlaid gold. XIX.

3743.—*K.*, *shakudō*, *nanako*, chased in relief with two tigers and a bamboo, stripes inlaid and details gilt. XIX.

3744.—*K.*, *shakudō*, *nanako*, inlaid in relief with Chōhi on horseback on the bridge. XIX.

3745.—*K.*, *shakudō*, *nanako*, inlaid with a gold sun, a crane in flight, and a breaking wave silver; the back copper with two strips of *mokumé*. XIX.

3746.—*K.*, *shakudō*, *nanako*, chased in relief with a tree peony, the blossoms gilt. XIX.

3747.—*K.*, *shakudō*, *nanako*, inlaid in relief with Dai Kagura performers: two with the *shishi*, one with the flute, two onlookers, *iroyé* work with gilt dresses. *Ex Huish Colln.* XIX.

3748.—*K.*, *shakudō*, *nanako*, inlaid in relief with a rock lobster, and four fishes, *iroyé* work, silver, copper and gold; gilt back. early XIX.

3749.—*K.*, *shakudō*, *nanako*, with copper edges, chased with a boat on which stands a white heron inlaid silver. XIX.

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3750.—*K.*, *shakudō*, *nanako*, chased in very high relief with a foreigner carrying a long tobacco pipe, note the *inro* depending from his belt. *Ex Huish Colln.* late XVIII.—early XIX. [PLATE L.]

3751.—*K.*, *shakudō*, inlaid in very high relief with a foreigner holding a long pipe; note the *inro* attached to his belt, as above.

3752.—*K.*, *shakudō*, *nanako*, chased with Watanabe no Tsuna arriving on horseback at Rachō-mon, to slay the devil. XIX.

3753.—*K.*, *shakudō*, *nanako*, chased in relief with herbs of autumn and a flight of three swifts. XIX.

3754.—*K.*, *shakudō*, *nanako* plate, inlaid with three swifts, a willow and conventional stream, all in relief; copper back. XIX.

3755.—*K.*, *shakudō*, *nanako*, inlaid with a white camellia flower and a bulb, silver in relief, on a tray; hole at the butt filled with a *gosan kiri* badge, gold. XVIII.-XIX.

3756.—*K.*, *shakudō*, *nanako*, inlaid in relief, an owl on a branch, chickweed on the ground, moon *hirazōgan*. XIX.

3757.—*K.*, *shakudō*, *nanako*, inlaid with a landing net, in which squirm two tadpoles, another on the ground, with eyes gold, and *myriophyllum* water weed (*mō*) gold (probably Ishiguro work).

3758.—*K.*, *shakudō*, small *nanako*, inlaid with a gourd leaf, flower, tiny fruit and long gold tendril, *iroyé* work. XIX.

3759.—*K.*, *shakudō*, small *nanako*, inlaid in relief with two Manzai dancers and a *shimenawa*, *iroyé* work. XIX.

3760.—*K.*, *shakudō*, *nanako*, chased with half of a *kusudama* in relief, *iroyé*. *Cf.* Yoshioka.

3761.—*K.*, *shakudō*, originally inlaid with a checker design in squares of gold, *nanako*, now much worn (Seventeenth Century work), inlaid later with a *suribachi*, copper, in high relief and a ladle made of a pecten shell. XVIII.-XIX.

3762.—*K.*, *shakudō*, with minute *nanako*, chased in relief with a mask of Jo, a mask box, and an *eboshi*, all details *iroyé*, silver and gold. *Ex Huish Colln.* XIX.

3763.—*K.*, *shakudō*, identical with above in every way.

3764.—*K.*, *shakudō*, *nanako*, decorated in *appliqué* with a bamboo leaf, copper, on which is inlaid a spider, *shakudō*. XIX.

3765.—*K.*, *shakudō*, *nanako*, inlaid in relief with two eel-like fishes, silver, and a clump of *fukuju gusa* (?), silver and gold. XIX.

3766.—*K.*, *shakudō*, *nanako*, chased with the herbs of autumn in relief, touched with gold and silver. *Ex Huish Colln.* XIX.

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LXXVII. SHIPPO, MOKUME, GURI.

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[illegible]

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[illegible] with a foreigner carrying a long tobacco [illegible] *Coll.* late XVIII.–early XIX. [PLATE L.]

2398 2389

[illegible] with a foreigner holding a long pipe; note the [illegible]

[illegible] to Tenna arriving on horseback at Rachō- [illegible]

2396 3880 XIX.

[illegible] of autumn and a flight of three [illegible] XIX.

2399 2473

[illegible] a willow and conventional stream, [illegible] XIX.

[illegible] camellia flower and a bulb, silver in relief, [illegible] bridge, gold 2393 2402 XVIII.-XIX.

[illegible] branch, chickweed on the ground, [illegible] XIX.

2392 2420

[illegible] in which squirm two poles, another [illegible] gold (probably Ishiguro work).

[illegible] leaf flower, tiny fruit and long gold [illegible] 2397 2417 XIX.

[illegible] with two Munzui dancers and a *shimenawa*, [illegible] XIX.

[illegible] of a [illegible] *ritsuka* in relief, *iroyé*. *Cf.* Yoshioka.

[illegible] 2423 [illegible] design in 2424 of gold, *nanako*, now [illegible] with a [illegible] copper, in high relief and a [illegible] XVIII.-XIX.

2412 2426 [illegible] with a mask of Jo, a mask b[illegible] 2410 [illegible] *Ex Hush Collr.* XIX.

[illegible]

[illegible] a bamboo leaf, copper, on which is [illegible] XIX.

681 2419

3705 [illegible] with [illegible] silver, and a clump of [illegible] XIX.

3706 [illegible] 463 [illegible] with the herb of autumn in relief, touched with gold and silver. 2416 *Ex Hush Collr.* XIX.

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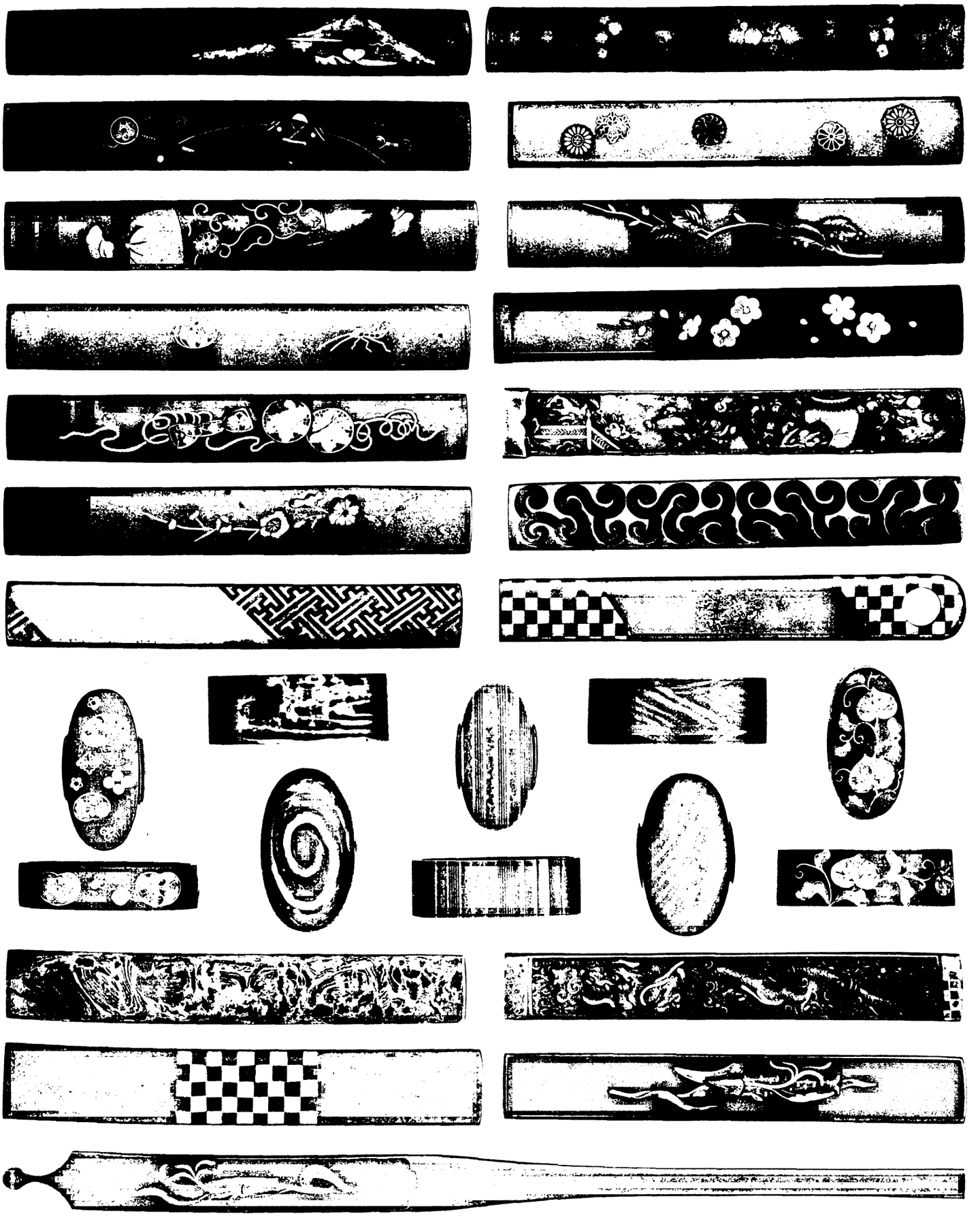

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3767.—*K.*, *shakudō*, *nanako*, chased in relief with the herbs of autumn, part gilt. early XIX.

3768.—*Kogai*, *shakudō*, the panel filled with *karakusa* in high relief amongst which are reserved a dragon and treasures: *fundo*, *tama*, *choji*, gilt; intervals *nanako*. XIX.

3769.—*K.*, *shakudō*, *nanako*, decorated with Takatsuna and Kagesuyé at the crossing of the Uji Gawa; the river silver, the bridge gold, the warriors *iroyé* work with profuse detail. XIX.

3770.—*K.*, *shakudō*, *nanako*, in the shape of a *ken* handle, with *amakurikara rio*. late XVIII.

3771.—*K.*, *shakudō*, *nanako*, inlaid in relief with a wild goose in downward flight, above some stumps and reeds. XIX.

3772.—*K.*, *shakudō* plate in *shibuichi* frame, *nanako*, inlaid in relief with two birds of paradise, one perched on a cherry tree in bloom, over a silver stream. XIX.

3773.—*K.*, *shakudō*, *nanako*, chased and inlaid with chrysanthemum, in flat relief, gold, silver and copper. XIX.

3774.—*K.*, *shakudō*, *nanako*, inlaid with two crows in relief on a dead tree, covered with *tsuta* creeper, gold. XIX.

3775.—*K.*, *shakudō*, inlaid in gold with the characters: Riu, Ko (Tora), Bai, Chiku, and punched with shallow *nanako* all over. XIX. [PLATE XXXI.]

3776.—*Kogai*, *shakudō*, *nanako*, chased and inlaid in relief with two wagtails on a frozen pond, the cracks in the ice indicated in gold; asters in bloom, and bamboo on the shore.

3777.—*K.*, *shakudō*, *nanako*, inlaid in relief with Fuji, *shibuichi* capped with silver, and small, mushroom-like pine trees, gold. XIX.

3778.—*K.*, *shakudō*, *nanako*, inlaid in relief with a peacock, gold and silver. XIX.

3779.—*K.*, *shakudō*, *nanako*, with dragon *appliqué* in very high relief *shibuichi*, with gold flames and tail. Signed with *Kakihan* only.

3780.—*K.*, *shakudō*, *nanako* ground leaving in reserve a hanging board, *hashira kakushi*, inlaid with Ebisu and Daikoku dancing as Manzai under a *shimenawa*. [PLATE XXXI.]

3781.—*K.*, *shakudō*, *nanako*, inlaid in high relief with *karashishi* dancers, their legs showing under the gold cloth; at the back, engraved on *shibuichi*, a flutist, a man with cymbals, and the poem:

Horai ni kikabaya Isé no atsuda yori.

"Early tidings of Isé may be heard from Horai." (Horai=Shishimai from Isé, dancing in Kyoto).

3782.—*K.*, *shakudō*, *ishimé*, inlaid in relief with a tile, over which curves a tendril of ivy; small dragon-fly inlaid copper. XIX.

3783.—*K.*, *shakudō*, *ishimé*, inlaid in relief with a wasp and a wasp net, *iroyé* work. XIX.

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3784.—*K.*, *shakudō*, *ishimé*, inlaid with a bamboo, on to which clings a dragon-fly. XIX.

3785.—*K.*, *shakudō*, *ishimé*, inlaid with a setting sun, gold, a crane in relief, silver, and three fir trees tipped with gold. XIX.

3786.—*K.*, *shakudō*, *ishimé*, inlaid with two *langoustes* and three fishes, *iroyé* work in relief. XIX.

3787.—*K.*, *shakudō*, *ishimé*, inlaid in high relief with a flying crane, silver and gold; small round hole at butt. XIX.

3788.—*Kogai*, *shakudō*, *ishimé*, inlaid in relief with a woman picking up a fish, and three shells on the sandy shore. Ooka style. XIX.

3789.—*K.*, *shakudō*, *ishimé*, a woman and a child on the seashore, picking shells, very delicate inlay in relief, with great perfection of detail and expression, the *ishimé* is absolutely suggestive of a fine sandy beach, pair with above. XIX. [PLATE LXXII.]

3790.—*K.*, *shakudō*, *ishimé*, inlaid in relief with a loofah gourd, the leaves copper and mother-of-pearl. XIX.

3791.—*K.*, *shakudō*, *ishimé*, chased with seven capering horses, in the blast issuing from Chokwaro's gourd. XIX.

3792.—*K.*, *shakudō*, *ishimé*, inlaid with the moon in silver and a branch of patrinia with gold flowers. XIX.

3793.—*K.*, *shakudō*, *ishimé*, inlaid in relief with a plum tree in bloom, and a gold sun half hidden in clouds. XIX.

3794.—*K.*, *shakudō*, *ishimé*, inlaid in relief with a small red devil and a *kanabo*, engraved at back with a poem:

Kusa mo ki mo waza ō kimi no kuni
Naraba izuko ya oni no sumi ka naruran.

"Grasses and trees all belong to our Emperor, which place will be for me to live?"

***

3795.—*K.*, *niguromé*, *nanako*, *repoussé*, with a stork on a plum tree. *Shiiremono.*

3796.—*K.*, *niguromé* with *mokumé* back, the face chased and inlaid with the Rachōmon episode. *Ex Huish Colln.* early XIX.

3797.—*K.*, *niguromé*, chased with Shoki on a high rock lowering an *Oni* to reclaim his sword from the bottom of a chasm.

3798.—*K.*, *niguromé*, *ishimé*, plate inlaid with a *saihai*, gold, and the white Genji banner, silver, fitted in a compound frame of *shibuichi* and *shakudō*. Kyoto, XIX.

3799.—*K.*, *niguromé*, chased with waves and inlaid with five *chidori*, gold. XIX.

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3800.—*K.*, *niguromé*, *nanako*, chased in relief, two men with gourds and a *namazu*. *Shiiremono*. XVIII.-XIX.

3801.—*K.*, *niguromé*, with rough *nanako*, *repoussé* design of musket with powder horn and coil of rope. *Shiiremono*. XVIII.

3802.—*K.*, *niguromé*, chased in relief with two rats on a broom hanging from a hook. Signed with *Kakihan* only. XIX.

3803.—*K.*, *niguromé*, *repoussé* design, a hawk swooping upon a monkey hidden in a hole. *Shiiremono*. XIX.

3804.—*K.*, *niguromé*, *ishimé*, inlaid in relief with a bean tendril, leaves and pod. XIX.

3805.—*K.*, *niguromé*, inlaid in relief with a *mamezo* and a spinning top. XIX.

3806.—*K.*, *niguromé*, *nanako*, chased in relief with Tekkai Sennin. XVIII.

3807.—*K.*, *niguromé*, *repoussé* with three *minogamé* on a rock. *Shiiremono*.

3808.—*K.*, *niguromé*, *ishimé*, inlaid in relief with a cherry blossom, oak and maple leaves, acorns, pine needles, *iroyé* work. XIX.

3809.—*K.*, *shibuichi*, chased in relief with three fishes (a kind of trout) swimming in a swift stream, details silver and gold; reeds gold, the stream lines cut with a flat chisel.

3810.—*K.*, *shibuichi*, identical with above.

3811.—*K.*, *shibuichi*, same design and treatment.

3812.—*K.*, *shibuichi*, inlaid with a white stork standing on a stump under a weeping willow. XIX.

3813.—*K.*, *shibuichi*, engraved with a plum tree, *katakiri*, one one side, and with the pine tree of Karasaki on the other.

3814.—*K.*, *shibuichi*, *intaglio relievato*, two warriors, one pressing the other's helmet down on his head so as to make him stoop, unidentified episode ?

3815.—*K.*, *shibuichi*, chased with waves and inlaid with a gilt dragon. XVIII.

3816.—*K.*, *shibuichi*, inlaid with a silver *miyakodori* on a conventional river of gold wire, sprinkled with cherry blossoms. XIX.

3817.—*K.*, *shibuichi*, inlaid in relief, in silver, with the crest *Maru ni Matsukashiwa* and the three leaves only, crests of the Makino and Nishigori families. XIX.

3818.—*K.*, *shibuichi*, inlaid in relief with a tilting stick and an archery glove, silver. XIX.

3819.—*K.*, *shibuichi*, chased with a cartouche of *ishimé* ground, containing a view of Fuji, Lake Biwa and the pine trees in low relief touched with silver and gold. XIX.

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3820.—*K.*, *shibuichi*, inlaid in relief with a *fugu* and a leek, *iroyé* of silver, *shakudō* and gold; *shakudō* back. XIX.

3821.—*K.*, *shibuichi*, engraved and chased in *intaglio relievato* with two rats on a bunch of *nusa*. XIX.

3822.—*K.*, *shibuichi*, inlaid in relief with a peasant chasing a runaway horse, engraved in *katakiri*. XIX.

3823.—*K.*, *shibuichi*, chased in low relief with Raiko, holding a lantern, creeping into the lair of the *tsuchigumo*. XIX.

3824.—*K.*, *shibuichi*, engraved in *katakiri* with slight surface modelling, a Shōki banner on the boys' festival. XIX.

3825.—*K.*, *shibuichi*, inlaid in relief with the flute, bells and cap of the Sambasso dancer, *iroyé* work. XIX.

3826.—*K.*, *shibuichi*, inlaid with a white stork standing on a hand washing basin in the rice fields, in the rain; details gold. XIX.

3827.—*K.*, *shibuichi*, with *shakudō* mouthpiece, chased in high relief with Shōki asleep, a devil approaching to tickle him with a toothpick. XIX.

3828.—*K.*, *shibuichi*, chased in relief, Hatakeyama Shigetada under the curtain bearing the Minamoto badge. early XIX.

3829.—*K.*, *shibuichi*, with *shakudō* back, *ishimé* surface, imitating a post, carved with a figure of Okamé, in low relief. XIX.

3830.—*K.*, *shibuichi*, chased in low relief with a standing figure of Jurojin. XIX.

3831.—*K.*, *shibuichi*, inlaid with a red sparrow on an engraved branch of a plum tree, watching a spider suspended from the same branch at the end of a thin thread. XIX.

3832.—*K.*, *shibuichi*, chased in *intaglio* with an *Oni* protecting himself from a shower of golden peas by means of a large hat, inlaid in relief. XIX.

3833.—*K.*, *shibuichi*, engraved in *kebori* as a pond, in which is reflected the full moon, inlaid with *nymphea*, *eupatorium* and reeds. XIX.

3834.—*K.*, *shibuichi*, chased in low relief *intaglio relievato* with a *Shojo* and his jar of *saké* in the moonlight. XIX.

3835.—*K.*, *shibuichi*, Chinnan Sennin crossing the sea on his hat, *iroyé* work in relief. XIX.

3836.—*K.*, *shibuichi*, chased in relief with Kumagai Naozané, beckoning, fan in hand, details inlaid gold.

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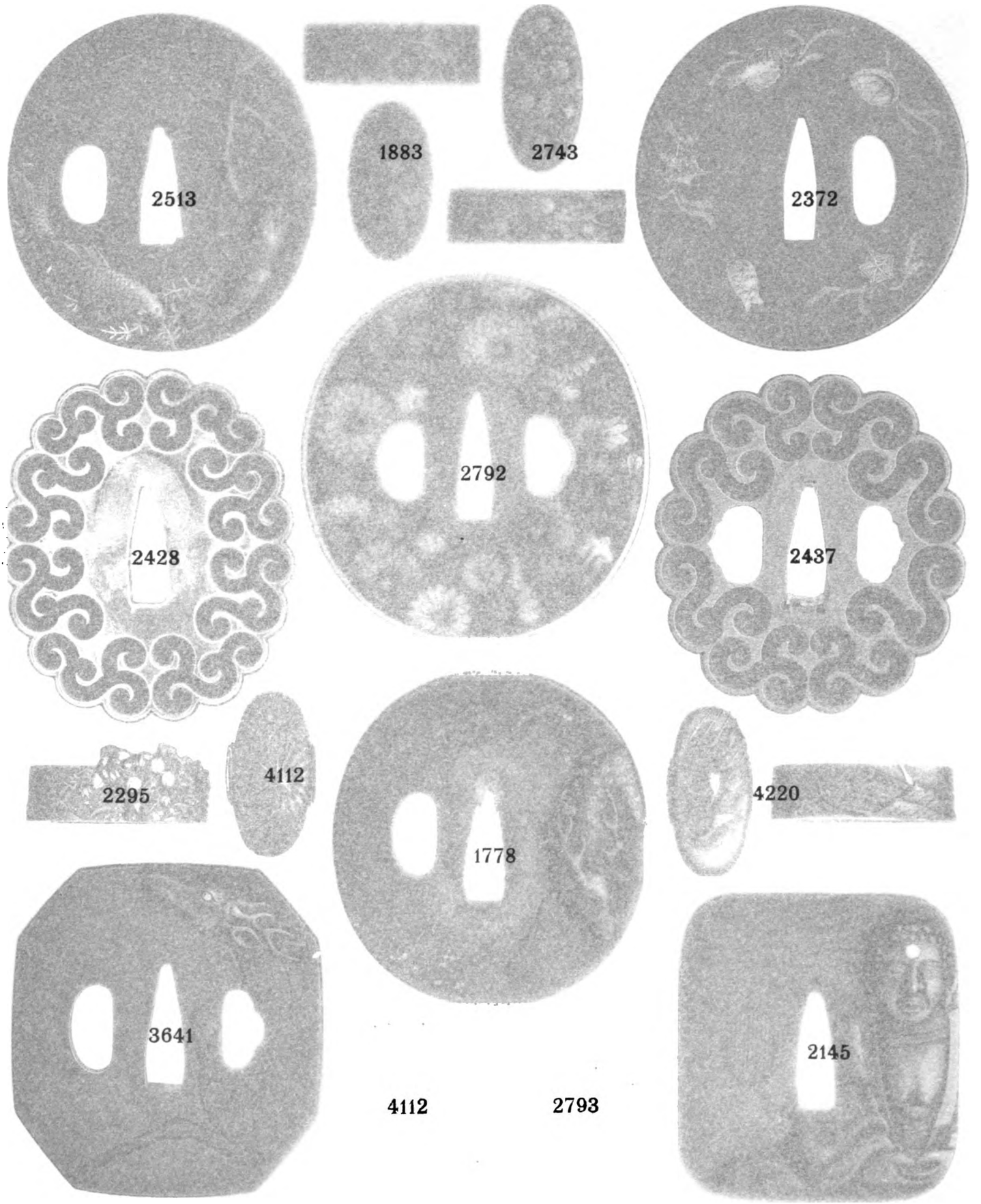

LXXVIII. VARIA.

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[illegible] and a lock, *iroyé* of silver, *shakudō* and gold: XIX.

3844.—*K.*, *Sōji Gochi*, [illegible] *Shōjō* with two rats on a bunch of [illegible] XIX.

3845.—[illegible] a peasant chasing a runaway horse, engraved in [illegible] XIV.

[illegible] with [illegible] holding a lantern, creeping into the [illegible] XIX.

[illegible] with [illegible] modeling, a Shōki banner on [illegible] XIX.

[illegible] with [illegible] belts and cap of the Sambasso dancer, [illegible] XIX.

[illegible] on a hand washing basin in the [illegible] XIX.

[illegible] in high relief with Shōki asleep, a [illegible] a toothpick XIX.

[illegible] relief, Hotei [illegible] Shigetada under the curtain bearing the [illegible] early XIX.

[illegible] surface, imitating a post, carved with a figure [illegible] XIX.

[illegible] with a standing figure of Jurōjin. XIX.

[illegible] arrow on an engraved [illegible] of a plum tree, watch- [illegible] at the end of a thin thread. XIX.

[illegible] an *Oni* protecting himself from a shower of [illegible] XIX.

[illegible] road, in which is reflected the full moon, inlaid with [illegible] and reeds. XIX.

3848.—*K.*, *Sōji Gochi*, chased in low relief [illegible] with a *Shōjō* and his jar of *saké* in the moonlight. XIX.

3850.—*K.*, *Shōchiku*, Chinese Sennin crossing the sea on his hat, *iroyé* work in [illegible] XIX.

3856.—*K.*, *Shōchiku*, chased in relief with Kumagai Naozané, beckoning, fan in hand, details inlaid gold.

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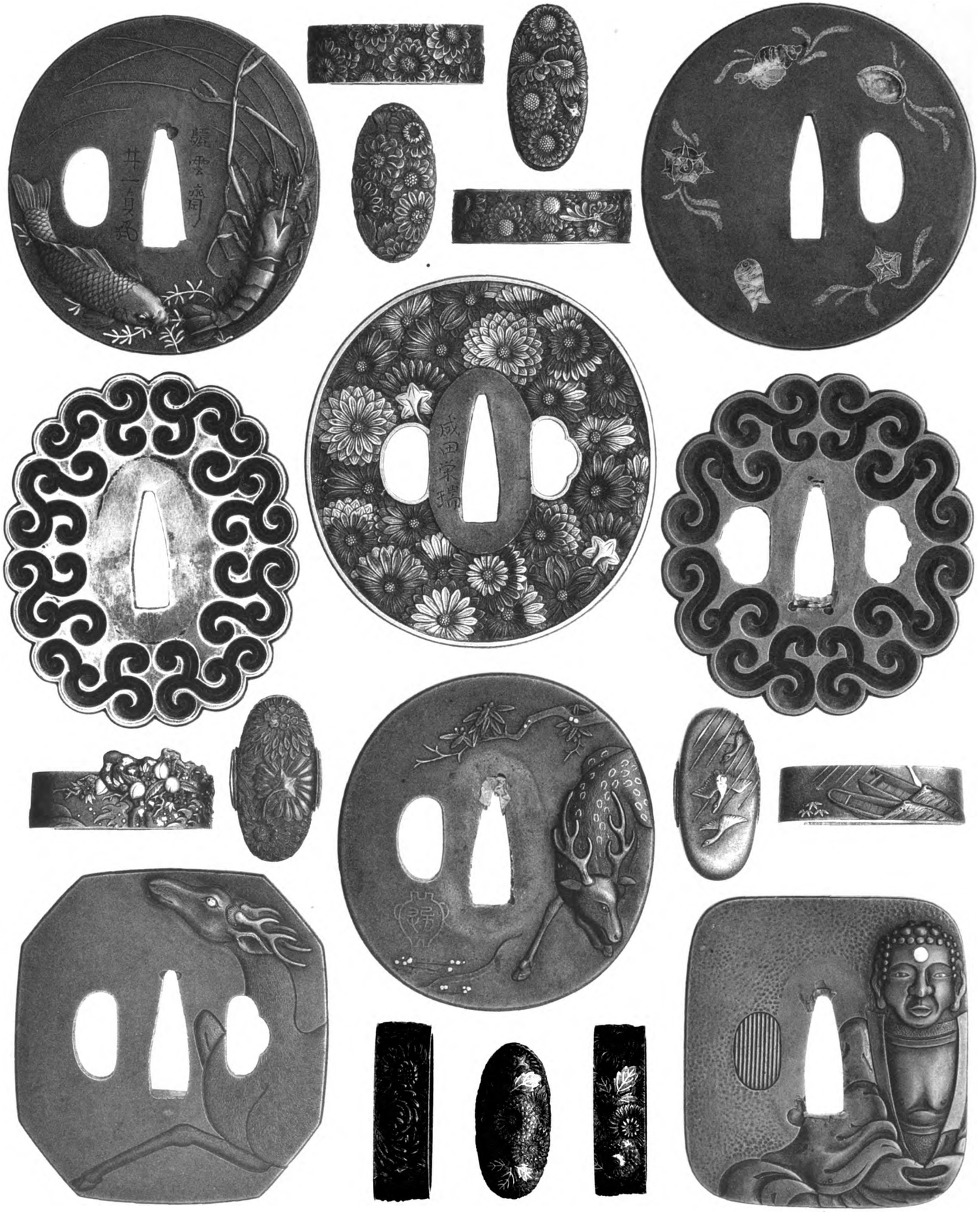

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3837.—*K.*, *shibuichi*, inlaid with a little wood gatherer standing on tip-toe under a pine tree, trying to catch a *cicada* with a stick, rather too short for his purpose; on the back, *katakiri* continuation of the design with another boy and a shattered oak tree. Ooka school, XIX.

3838.—*K.*, *shibuichi*, a foreign sailor climbing a mast holding a rope, at the top of the mast is engraved a sort of flame, and the sailor looks surprised at something: is this a Japanese record of St. Elmo's fire? XIX.

3839.—*K.*, *shibuichi*, inlaid in relief with conventionalized waves and stream lines, silver with *pointillé* of gold. Ichijō school, XIX.

3840.—*K.*, *shibuichi*, one third chased as plaited bamboo, remainder *ishimé*, inlaid with a branch of plum and a package of *hamaguri*, *iroyé* work in relief. XIX.

3841.—*K.*, *shibuichi*, same technique, but both ends plaited work, and the centre inlaid with a gourd vine, *iroyé*. XIX.

3842.—*K.*, *shibuichi*, chased with a flower arrangement of iris in a bronze holder, the blossoms silver. XIX.

3843.—*K.*, very dark *shibuichi*, inlaid with rats eating monkey nuts, *iroyé* work in relief. XIX.

3844.—*K.*, *shibuichi*, chased in low relief with Chokwaro appearing in a circular window, evoking two horses out of his gourd. XIX.

3845.—*K.*, *shibuichi*, chased in relief with Daikoku and Ebisu, together with their respective emblems. XIX.

3846.—*K.*, *shibuichi*, inlaid in relief with a duck on the shore of a pond in which is reflected the silver crescent of the moon. XIX.

3847.—*K.*, *shibuichi*, inlaid in relief with a gourd, with leaves and tendrils, *iroyé* work in high relief. XIX.

3848.—*K.*, *shibuichi*, chased in low relief *intaglio* with a sage under a willow, accompanied by a boy carrying a *koto*; at back, same willow without leaves. XIX.

3849.—*K.*, *shibuichi*, chased in relief with Hattara Sonja riding on a tiger.

3850.—*K.*, *shibuichi*, inlaid in relief with a *nanten* plant, silver and gold.
Ex Huish Colln. XIX.

3851.—*K.*, *shibuichi*, inlaid and chased with a cock standing on one leg, *iroyé* work. XIX.

3852.—*K.*, *shibuichi*, chased with Fuji, inlaid with the sun partly behind the mountain, and pine trees formed by chisel strokes with flattened burrs. XIX.

3853.—*K.*, *shibuichi*, engraved with seven oxen on one side, and five on the other, details of pelt *kebori*. XVIII.-XIX.

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3854.—*K.*, *shibuichi*, a pilgrim passing through the hole of the pillar of Nara Dai Bosatsu Temple; *katakiri*. XIX.

3855.—*K.*, *shibuichi*, inlaid with moon, cricket, butterfly and praying mantis amongst engraved *suzuki* grass. XIX.

3856.—*K.*, *shibuichi*, chased with an ugly Fukurokujiu pointing towards the moon. XIX.

3857.—*K.*, *shibuichi*, identical with above.

3858.—*K.*, *shibuichi*, another almost identical, by the same hand.

3859.—*K.*, *shibuichi*, inlaid with a boy with a bent bamboo rod. XIX.

3860.—*K.*, *shibuichi*, inlaid in relief with a cricket and a moon crescent, and in gold *hirazōgan* with the character Fuku in a ring, and the oak-leaf crest.

3861.—*K.*, *shibuichi*, inlaid in relief with a Colombo diver tugging at a huge piece of coral with a rope. XIX.

3862.—*K.*, *shibuichi*, inlaid with a white heron on the bow of a boat tethered to some stumps; *iroyé* work in relief. XIX.

3863.—*K.*, *shibuichi*, chased in low relief with Hotei, holding his treasure bag with his hands and teeth. XIX.

3864.—*K.*, *shibuichi*, inlaid in relief with four swallows, and engraved with a willow branch. XIX.

3865.—*K.*, *shibuichi*, chased in relief and inlaid with Watanabé no Tsuna, sword in hand, in the thunder cloud. XIX.

3866.—*K.*, *shibuichi*, engraved with *suzuki* grass, inlaid with the inflorescence, a grasshopper and the moon crescent. XIX.

3867.—*K.*, *shibuichi*, chased in relief with a small owl on a stone lantern. XIX.

3868.—*K.*, *shibuichi*, chased and inlaid in high relief with Ebisu and a huge *tai* fish; *iroyé* work, much gilt. XIX.

3869.—*K.*, *shibuichi*, engraved in *kebori* with bamboo and inlaid with the moon, *hirazōgan*. XIX.

3870.—*K.*, *shibuichi*, chased with Toba and his boy attendant, under the bamboo, low relief and *katakiri*. XIX.

3871.—*K.*, *shibuichi*, inlaid in relief with Jurojin and a boy carrying a gourd on his back, *iroyé* work; silver mouthpiece, engraved with pine branch. early XIX.

3872.—*K.*, *shibuichi*, inlaid with a *terrapin* near a stump; in the "breath" of the animal is inlaid a large moon; allusion to the proverb "*Tsuki ni suppon.*"

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3873.—*K.*, *shibuichi*, inlaid in relief with a Jo mask and an *eboshi*, *iroyé* work. XIX.

3874.—*K.*, *shibuichi*, inlaid in high relief with two sprays of chrysanthemum, gold and *shakudō*. XIX.

3875.—*K.*, dark *shibuichi*, *ishimé*, inlaid in relief with a gourd tendril entwined around a rake. early XIX.

3876.—*K.*, *shibuichi*, inlaid in relief with a fishing rod to the golden line of which is attached a trout. XIX.

3877.—*K.*, *shibuichi*, engraved with a weeping willow and inlaid with a silver heron on the river bank. XIX.

3878.—*K.*, *shibuichi*, inlaid in relief with a *gosho kuruma* under a pine tree in the moonlight (Genji Monogatari 29).

3879.—*K.*, *shibuichi*, inlaid in high relief with two rabbits, silver, amongst *suzuki* grass. XIX.

3880.—*K.*, *shibuichi*, inlaid with a branch of *hōzuki*, gold, *shibuichi*, tortoise shell and stained ivory. XIX. [PLATE LXXVII.]

3881.—*K.*, dark *shibuichi*, inlaid with *oshidori* on a conventional stream, and chased with cherry blossoms on a triangular strip. XIX.

3882.—*K.*, *shibuichi*, chased in high relief with a chrysanthemum, partly inlaid silver, gold and copper. XIX. [PLATE XXII.]

3883.—*K.*, *shibuichi*, engraved with a *Hōwō* bird and *paulownia*, plain *shakudō* back. XIX.

3884.—*K.*, *shibuichi*, inlaid in relief with two Shojo, *iroyé* work. XIX.

3885.—*K.*, *shibuichi*, inlaid in relief with a fisherman getting ready a fish trap; *iroyé* work. XIX.

3886.—*K.*, *shibuichi*, *ishimé*, inlaid in relief with a boat and a stork standing on one leg in a conventional stream of silver wire at sunset. XIX.

3887.—*K.*, *shibuichi*, chased in *intaglio relievato* with Hotei asleep on his bag. XIX.

3888.—*K.*, *shibuichi*, inlaid in relief with two *chidori*, and in *hirazōgan* with the reflection of the moon in the water (this looks like a later addition). XIX.

3889.—*K.*, *shibuichi*, inlaid in relief, *iroyé* work with three *haboki*, feather brushes used in the Tea Ceremony. XVIII.

3890.—*K.*, *shibuichi*, inlaid with two sprays of cherry blossoms, silver, with *kebori* finish. Yedo work. XIX.

3891.—*K.*, *shibuichi*, chased and inlaid in relief with Chokwaro, out of whose gourd issue two horses, red and black, inlaid *hirazōgan*; the black engraved with fifteen capering horses, *katakiri*.

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3892.—*K.*, *shibuichi*, inlaid with fan, *shaku*, bow, *kammuri*, book, ink slab and *fudé*, attributes of the *kugé*. XIX.

3893.—*K.*, *shibuichi*, chased in *intaglio* with Fukurokujiu carrying a big umbrella and pointing at the moon. XIX.

3894.—*K.*, *shibuichi*, with copper back, inlaid with a gold *kammuri* in relief, and *aoi* leaves, gold *hirazōgan*, emblems of the Kugé. XIX.

3895.—*K.*, *shibuichi*, with large square hole at butt, engraved in *katakiri* with the Sennin Tekkai, stretched on the ground, his gourd and stick inlaid; his soul, engraved on the back in a rain shower.

3896.—*K.*, *shibuichi*, fretted out in cloud outline, inlaid with willow and pine tree, and with a bridge, *iroyé* work, the opening discloses a river (silver) on which a ferry boat passes under the bridge. early XIX.

3897.—*K.*, *shibuichi*, chased with a smiling Daruma standing under the crescent moon. XIX.

3898.—*K.*, *O kozuka*, *shibuichi*, chased in relief and inlaid with the story of Hakamadaré Yasusuké. XIX. [PLATE LXXIV.]

3899.—*K.*, *shibuichi*, engraved in *katakiri* with a standing figure of Jurojin. Inscribed: Mukoku. XIX.

3900.—*K.*, *shibuichi*, chased and inlaid with a landscape in Kano style, the trees, temple roofs and pagoda, gold. XIX.

3901.—*K.*, *shibuichi*, chased in low relief with Shoki pulling the horn of an *Oni*, details *iroyé*. XIX.

3902.—*K.*, *shibuichi*, inlaid with a fan, twig of *nanten*, *hotaru*, conventional stream and half hidden moon, emblematic of the fire-flies game. XIX.

3903.—*K.*, *shibuichi*, engraved with Jo and Uba, standing, details *hirazōgan*, the pine tree of Takasago engraved on back, Tokyo work. XIX.

3904.—*K.*, *shibuichi*, inlaid in relief with a wild goose in downward flight and the moon reflected in a stream. XIX.

3905.—*K.*, *shibuichi*, chased in *intaglio relievato* with Shoki under an umbrella. XIX.

3906.—*K.*, *shibuichi*, engraved and chased with Taikobo fishing under the moon. XIX.

3907.—*K.*, *shibuichi*, chased in high relief with Gama Sennin and his frog; the staff inlaid copper.

3908.—*K.*, *shibuichi*, inlaid in relief with a wild goose in flight, and a half moon, *hirazōgan*.

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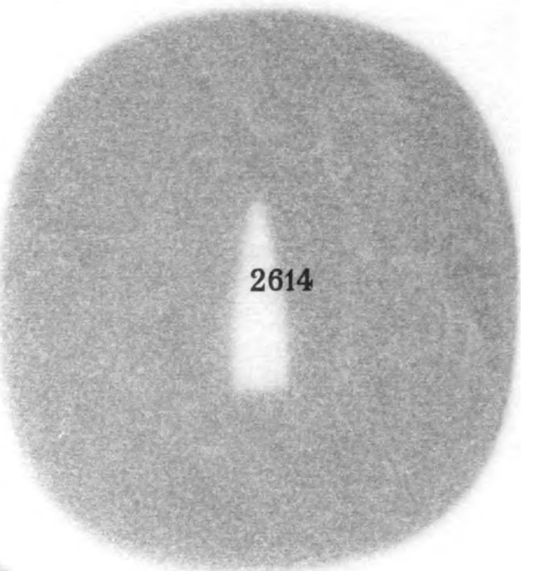

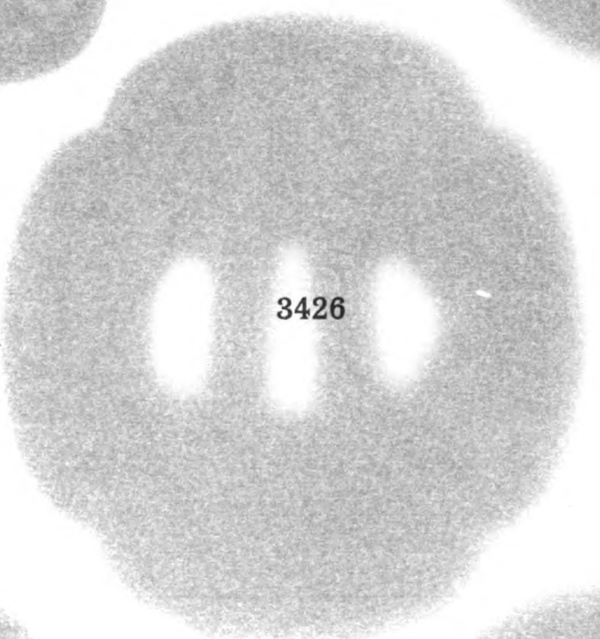

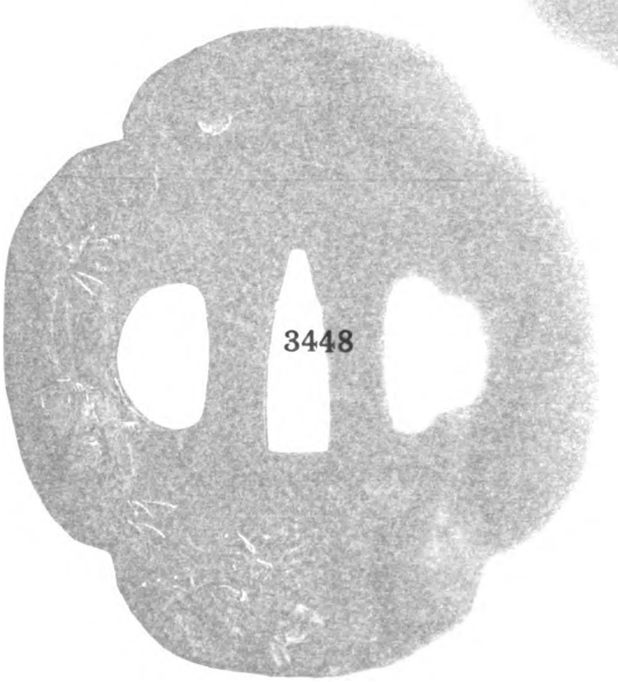

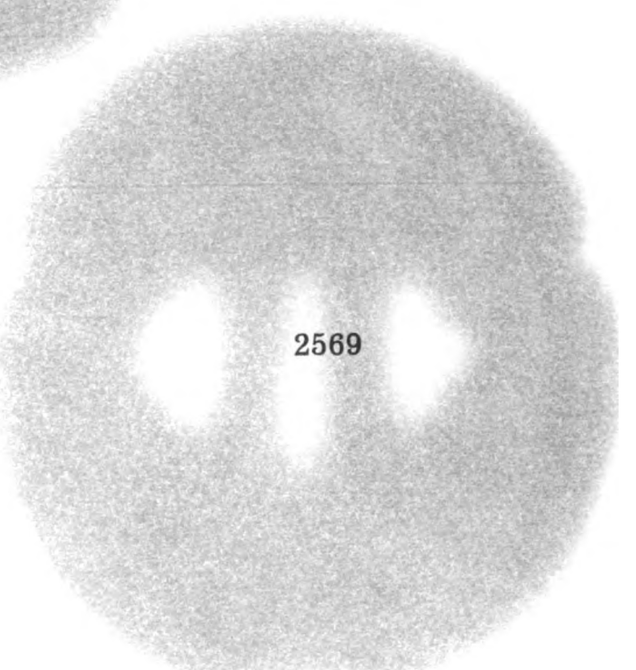

LXXIX. LARGE TSUBA.

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[illegible] boy, *kamakura*, book, ink slab and *fude*, attributes XIX.

[illegible] Fukurokujin carrying a big umbrella and pointing XIX.

[illegible] with a gold *kamaboko* in relief, and *ori* leaves, XIX.

[illegible] at Kitt[illegible] on *katchiri* with the Seamin [illegible] engraved on the back in a

[illegible] and pine tree, and with [illegible] a ferry boat passes under the early XIX.

[illegible] under the crescent moon. XIX.

[illegible] with the story of Hakamadaré XIX. [PLATE LXXIV.]

[illegible] a [illegible] figure of Jurojin. Inscribed: XIX.

[illegible] in Kaga style the trees, temple XIX.

[illegible] blowing the horn of an *oni*, details *iroyé*. XIX.

[illegible] *kaiza* conventional stream and half XIX.

[illegible] details *hirogan*, the pine tree of [illegible] XIX.

[illegible] in downward flight and the moon [illegible] XIX.

[illegible] with [illegible] under an umbrella. XIX.

[illegible] under the moon. XIX.

3907.—*K.*, [illegible] with Gama Sennin and his frog; the staff inlaid copper.

3908.—*K.*, *shibuichi*, inlaid in relief with a wild goose in flight, and a half moon, *kirizōkan*.

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3909.—*K.*, *shibuichi*, inlaid in relief with an ox tethered to a willow on the trunk of which the boy cowherd leans over the river. Ooka school, XIX.

3910.—*K.*, *shibuichi*, inlaid and engraved with two butterflies and a *kohoné* in bloom. XIX.

3911.—*K.*, *shibuichi*, inlaid in relief with two ears of millet, style of Ginshotei Tomei. XIX.

3912.—*K.*, *shibuichi*, inlaid with a straight spike of plum tree, depending from a crooked bough with one blossom. XIX.

3913.—*K.*, *shibuichi*, inlaid in relief with a hoe on the haft of which are perched five birds under maize. XIX.

3914.—*K.*, *shibuichi*, inlaid in relief with a closed fan and a riding crop, *iroyé*. XIX.

3915.—*K.*, *shibuichi*, inlaid with an old man and a sparrow in flight, bamboo engraved near top, illustrating the story of the tongue-cut sparrow. XIX.

3916.—*K.*, *shibuichi*, inlaid with a plum tree and crescent moon. XIX.

3917.—*K.*, *shibuichi*, inlaid in relief with two puppies playing amongst autumn grass, engraved and inlaid *hirazōgan*. early XIX.

3918.—*K.*, *shibuichi*, engraved with a man trying to dislodge with a broom the shuttlecock of his child, entangled in the *shimenawa* on New Year's Day; details *hirazōgan*, gold and *shakudō*, Yedo work. XIX.

3919.—*K.*, *shibuichi*, inlaid in relief with two dancers, one with Ebisu mask, the other carrying a *gohei*. Shummei Hogen school, XIX.

3920.—*K.*, *shibuichi*, inlaid in relief with a gourd vine in bloom, and with a crescent moon. XIX.

3921.—*K.*, *shibuichi*, *ishimé*, inlaid in relief with a clump of asters, *iroyé* work. XIX.

3922.—*K.*, *shibuichi*, chased in low relief and *intaglio* with the story of Shin no Yojo. XIX.

3923.—*K.*, identical with above.

3924.—*K.*, *shibuichi*, inlaid in relief with clematis in bloom, *iroyé* work. XIX.

3925.—*K.*, *shibuichi*, chased in *intaglio* and in low relief with two jugglers. style of Teikan, XIX.

3926.—*K.*, *shibuichi*, chased in relief and inlaid with a fence, an *ishidoro* (silver), and the roof of a house. XIX.

3927.—*K.*, *shibuichi*, inlaid in relief with a small arbour and convolvulus, *iroyé* work. XIX.

3928.—*K.*, *shibuichi*, *ishimé*, with *shakudō* mouthpiece and copper back, inlaid with two crows, one in flight, the other on a bough. XIX.

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3929.—*K.*, *shibuichi*, inlaid in relief with two silver cranes and gilt *jakago*. XIX.

3930.—*K.*, *shibuichi*, modelled in waves and inlaid with a cormorant in relief, *shakudō* and gold. XIX.

3931.—*K.*, *shibuichi*, inlaid in relief with Narihira and his retinue admiring Fuji in the clouds, *iroyé* work. XIX.

3932.—*K.*, *shibuichi*, inlaid in relief with a red sparrow, and a clump of chrysanthemum under a straw cover. XIX.

3933.—*K.*, *shibuichi*, *ishimé*, inlaid in relief with a pheasant perched on a branch of plum tree in bloom. XIX.

3934. *K.*, dark *shibuichi*, mud colour, in the shape of a sword tang, looking like rippled mud, on which are inlaid three tadpoles, *shakudō*, breaking wave at back. mid. XIX.

3935.—*K.*, dark *shibuichi*, inlaid in relief with a swallow and a weeping willow over a stream. XIX.

3936.—*K.*, *shibuichi*, chased and inlaid with the Rakan, Handaka Sonja, accompanied by his dragon, *iroyé* work, poor. XIX.

3937.—*K.*, small, *mi-parti shakudō* and *niguromé*, inlaid with a Jo mask and a fan, *shakudō*, silver and gold; on *ishimé* ground. XIX.

3938.—*K.*, *shibuichi*, chased with the Seta bridge and a boat; pagoda in the distance behind trees; details *iroyé*. Signed with *Kakihan* only.

3939.—*K.*, *shibuichi*, the Seven Sages of the Bamboo Grove, five on the face, in relief, *iroyé* work, with bamboo in *shakudō togidashi*, the other two engraved at back. XIX.

3940.—*K.*, *shibuichi*, a somewhat similar piece, in high relief *intaglio* and *katakiri*, two of the sages wrangling, same technique of bamboo in *sumizōgan*. XIX.

3941.—*K.*, *shibuichi*, inlaid in silver with a *saihai* and a banner.

3942.—*K.*, *shibuichi*, chased in low relief with an old sage and a young man holding a scroll engraved with a bird. XIX.

3943.—*K.*, *silver*, inlaid with two flat fishes and a branch of bamboo, silver, gold, *shakudō*; the back *shakudō*. XIX.

3944.—*K.*, *silver*, chased in waves all over, dotted with gold. early to mid. XIX.

3945.—*K.*, *silver*, engraved in *katakiri* with two Manzai dancers, and the lower part of *kadomatsu*, details inlaid *hirazōgan* of gold, *shakudō* and copper. XIX.

3946.—*K.*, *silver*, engraved with Manzai dancers, style of Yasuchika IV. XIX.

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3947.—*K.*, *silver*, engraved in *kebori* with a peasant leading an ox, accompanied by a boy carrying a hoe; houses amongst pine trees at butt end. XVIII.-XIX.

3948.—*K.*, *silver*, inlaid with a few houses and a pine tree on a narrow isthmus, boats on one side, horizontal design, probably Someya work. XIX.

3949.—*K.*, *shibuichi*, engraved with a tall figure of a hairy foreigner, holding a gold bottle in the left hand, whilst looking into an egg to test its freshness; *shakudō* back, engraved with a breaking wave. XIX.

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3950.—*K.*, *sentoku*, *ishimé*, inlaid with two herons under reeds, *shibuichi* in relief. early XIX.

3951.—*K.*, *sentoku*, *ishimé*, inlaid in relief with a kingfisher, on some reeds, gobbling a fish. early XIX.

3952.—*K.*, *sentoku*, inlaid in relief with five rats, masquerading as Samurai, dressed in *kamishimo*, and four followers. early to mid. XIX.

3953.—*K.*, *sentoku*, inlaid with four rats, masquerading as a Samurai and his servants; engraved on the back with the Daimyo procession, also of rats. early to mid. XIX.

3954.—*K.*, identical with above.

3955.—*K.*, identical with above.

3956.—*K.*, identical with above.

3957.—*K.*, *sentoku*, inlaid in relief with a prawn with long claws, and *mō* grass, copper and gold; the back gilt with cloud effect. late XVIII.

3958.—*K.*, *sentoku*, inlaid in relief with a flat fish, *shibuichi*, and a branch of bamboo, the leaves inlaid *shakudō* and mother-of-pearl; *shiguré* back. XIX.

3959.—*K.*, *sentoku*, *ishimé*, inlaid in relief with a gourd vine and a dragon-fly, *iroyé* work. XIX.

3960.—*K.*, *sentoku*, etched with a *kakemono* design in Chinese style. XVIII.-XIX.

3961.—*K.*, *sentoku*, *ishimé*, inlaid with a large bean pod with leaves and long tendrils, *iroyé* work. XIX.

3962.—*K.*, *sentoku*, incised with the trunk and bough of a plum tree, inlaid with three flowers and a bud in high relief. XIX.

***

3963.—*K.*, *copper*, *ishimé*, inlaid in high relief with a silver crane in a conventional stream, together with *sagittaria* and water *aoi*. XIX.

3964.—*K.*, *copper*, inlaid with a plate made of plaited silver and *shakudō* strips, the latter, twenty in number, forming the longitudinal warp, Yajiro work.

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3965.—*K.*, *copper*, chased in *katakiri* with a quail amongst grass, filled with coloured enamel, poor work. XIX.

3966.—*O kozuka*, *copper*, *ishimé*, engraved with a centipede transpierced by an arrow, allusion to the story of Tawara Toda.

3967.—*K.*, *copper*, chased in relief and inlaid with a grater, a spoon, and the pestle used for making *miso*, decorated with a *shimenawa*. XIX.

3968.—*K.*, *copper*, inlaid in relief with a fisherman returning home, and, above him, a wild goose in flight, *iroyé* work. XIX.

3969.—*K.*, *copper*, inlaid with a quail at the foot of two long reeds, at the other end, moon inlaid silver partly hidden by a *shakudō* cloud, *hirazōgan*.

3970.—*K.*, *copper*, *ishimé*, inlaid in relief with long grass, *shakudō* and silver, and two butterflies in flight. XIX.

3971.—*K.*, *copper*, *ishimé*, inlaid with a child standing on the roots of a pine tree, trying with a stick to dislodge a white dove resting on a bough. XIX.

3972.—*Copper*, identical with above.

3973.—*K.*, *copper*, *nanako*, inlaid in *hirazōgan* with a silver moon, and in high relief with an *uguisu*, *shibuichi* and gold. XIX.

3974.—*K.*, *copper*, *ishimé*, chased in relief with a Sennin leaning on a stick. XIX.

3975.—*K.*, *sentokudō*, chased in *intaglio* with the story of Shiba Onko, details gold. XIX.

3976.—*K.*, *copper*, chased in relief with a tiger coming out of a cave which forms the hole at the butt; stripes inlaid *shakudō*. XIX.

3977.—*K.*, *copper*, big *nanako*, inlaid in relief with three *chidori* and a conventional stream, silver wire. XIX.

3978.—*K.*, *copper*, *nanako*, plate only, bossed out and chased with a horse and small bamboo grass. XIX.

3979.—*O kozuka*, *copper*, coarse cloth-mesh *ishimé*, with a *shakudō menuki appliqué* as decoration, double *mitsu aoi* design.

3980.—*K.*, *copper*, rough *nanako* ground with dragon-flies and chrysanthemum in low relief, all gilt.
Ex Huish Colln. early XIX.

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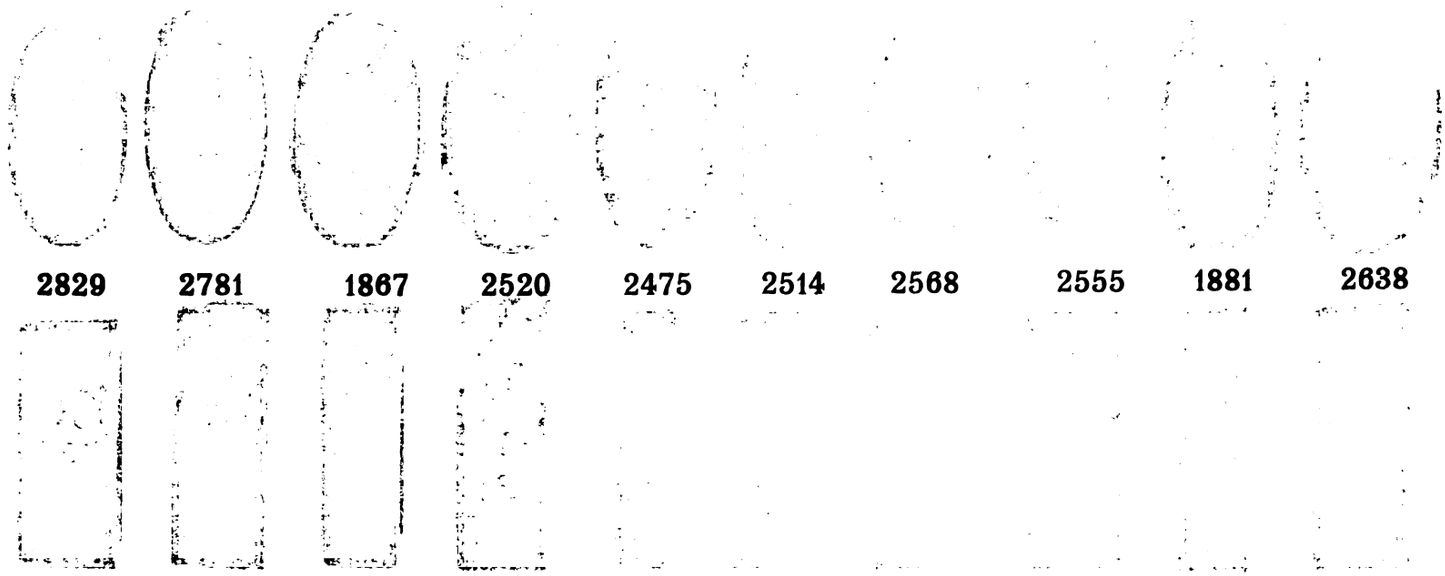

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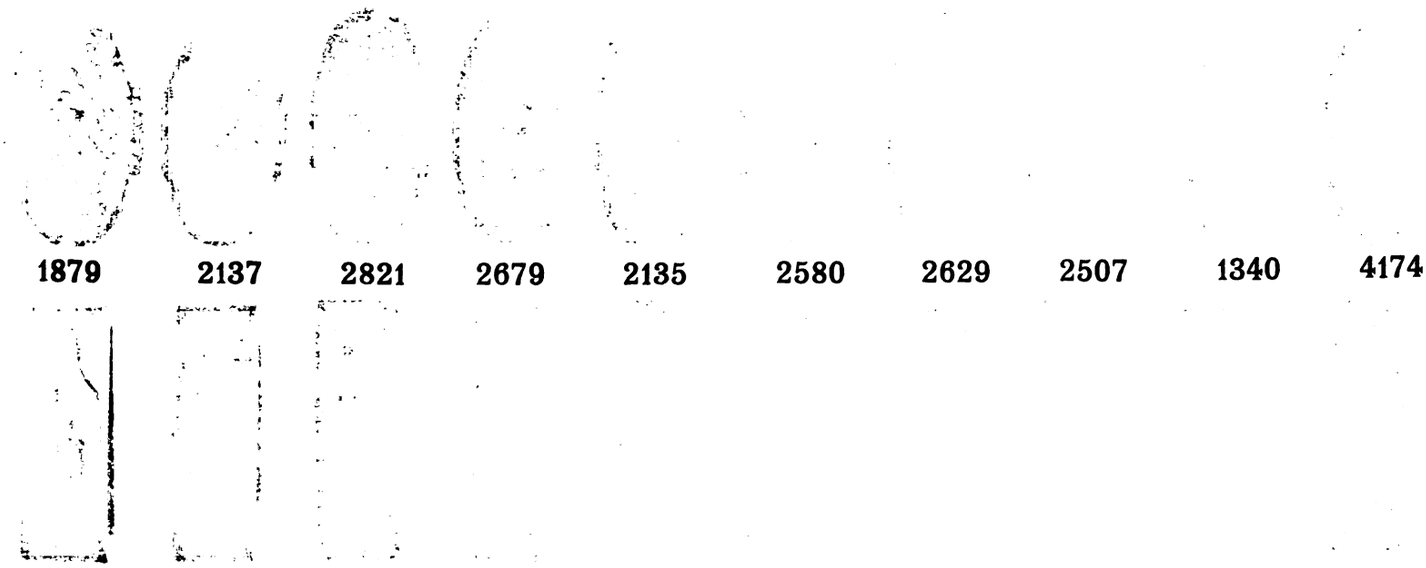

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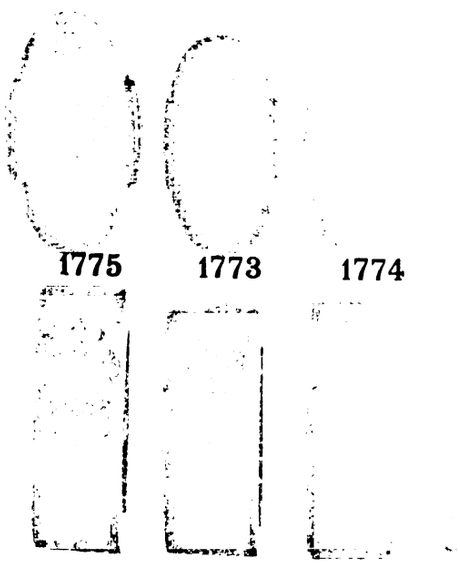

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LXXX. VARIOUS SCHOOLS.

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[illegible] a pool amongst grass, filled with coloured enamel. XIX.

[illegible] with a centipede transpierced by an arrow, allusion [illegible]

[illegible] a spoon, and the pestle used [illegible] XIX.

[illegible] home, and, above him, a wild [illegible] XIX.

[illegible] long reeds, at the other end, moon [illegible]

[illegible] *shakudō* and silver, and two butter- [illegible] XIX.

[illegible] on the roots of a pine tree, trying [illegible] XIX.

[illegible] a silver moon, and in high relief with an [illegible] XIX.

3974. *K*[illegible] Sō[illegible] leaning on a stick. XIX.

3975. [illegible] Shiba Onko, details gold. XIX.

3976. [illegible] out of a cave which forms the hole at the [illegible] XIX.

[illegible] *nanako*, [illegible] *shibori* and a conventional stream, [illegible] XIX.

[illegible] *copper*, [illegible] hissed out and stained with a horse and small bamboo [illegible] XIX.

3979. [illegible] *shakudō* [illegible] as [illegible] decoration, [illegible] design.

3980. [illegible] *copper*, rough *nanako* ground with dragon-flies and chrysanthemum in low relief, all [illegible] *Ex Huish Coll'n.* early XIX.

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3981.—*K.*, *copper*, *ishimé*, inlaid with dashing waves, silver in relief. XIX.

3982.—*K.*, *copper*, *repoussé*, a Tanuki beating its belly under *suzuki* grass. *Shiiremono*, XIX.

3983.—*K.*, *copper repoussé*, *ishimé* ground, Daruma in a grotto, "Tanyu's picture at the age of eighty-eight." *Shiiremono*, XIX.

3984.—*K.*, *silvered copper* (?), serrated all over in imitation of a sword handle, hole at butt. XIX.

3985.—*K.*, plate only for a *kōgai*, *copper*, *nanako*, inlaid in relief with a couple of butterflies.

3986.—*K.*, *copper*, *nanako*, inlaid in relief with an *Oni* running away from the charm of holly and *Iwashi* head, *iroyé* work; gilt back. XIX.

3987.—*K.*, *copper*, inlaid with a plate of *shakudō nanako*, on which stands in high relief a sword with large *mokko tsuba*, *iroyé* work. XVIII.-XIX.

3988.—*K.*, *copper*, *ishimé*, chased in relief with a galloping horse, the mouthpiece imitates bamboo plaiting. XIX.

3989.—*K.*, *copper*, inlaid with a rabbit on the waves, in high relief. *Shiiremono*.

3990.—*Kozuka plate*, copper gilt, bossed, inlaid with the cherry trees of Yoshino, covered with silver blossoms. XIX.

3991.—*K.*, *copper*, inlaid with *sudaré* (bamboo curtain) and a *biwa*, gold on *shakudō* and silver.

***

3992.—*K.*, *ivory*, engraved with a ferry boat containing over twenty-five passengers of various descriptions being towed by three men. Signed.

3993.—*K.*, *Tsuikoku* lacquer, two butterflies and a chrysanthemum on a red *asanoha* diaper.

3994.—*K.*, *wood*, inlaid with a *daikon*, ivory and horn, on a diaper ground; ivory frame. XIX.

3995.—*K.*, *deer horn*, natural surface, inlaid with a leaf and a pine cone, stained ivory and mother-of-pearl. XIX.

3996.—*K.*, *ebony*, carved with a pot hook in relief, and inlaid with another smaller hook, ivory. XIX.

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UNSIGNED FUCHI AND KASHIRA.

3997.—*F.K.*, *iron*, inlaid in relief with a chrysanthemum in a *hanaike* attached to a post, and the *F.* with chrysanthemum, faggot and knife. early XIX.

3998.—*F.K.*, *iron*, inlaid with a plum tree in bloom, *shakudō* liners. XVIII.-XIX.

3999.—*F.K.*, *iron*, chased with Fuji and the pine trees of Yuigahama, touched with gold and silver *nunomé*. late XVIII.

4000.—*F.K.*, *iron*, *chirimen ishimé*, chased and inlaid in relief with Daruma on *K.*, *shibuichi* face, and his *hossu* on *F.*, *tenjokané* replaced by a copper and *shakudō* lining. early XIX.

4001.—*F.K.*, *iron*, *K.* warrior on horseback holding his bow by the teeth, *F.* dragon, gilt, amongst waves. XVIII.

4002.—*F.K.*, *iron*, chased in high relief with a tiger, gold stripes inlaid, and bamboo bent by the storm. early XIX.

4003.—*F.K.*, *iron*, each piece inlaid with a wild goose, in flight on *K.*, standing on *F.* amongst *suzuki* grass, the head rising above the neck of the *Fuchi*. XIX.

4004.—*F.K.*, *iron*, richly inlaid in gold *nunomé* of two colours with a *nanten* on each piece, Kenjo work. early XIX. [PLATE LXXXI.]

4005.—*F.K.*, *iron*, *uchidashi*, chased in high relief with horses, two and three, dotted with gold specks. XIX.

4006.—*F.K.*, *iron*, inlaid in relief with gilt bamboo and plum tree, *shakudō* lining.

4007.—*F.K.*, *iron*, the *kashira* chased with one of the Ni O in high relief, the *Fuchi* with the doves of Hachiman, silver inlay in relief. *Ex Huish Colln.* [PLATE V.]

4008.—*F.K.*, *iron*, chased in low relief with waves and inlaid with tiny gold *chidori*; also *shibuichi* boat near stumps and reeds. late XVIII.

4009.—*F.K.*, *iron*, chased in relief with crabs, two and three, with gold eyes inlaid. late XVIII.—early XIX.

4010.—*F.K.*, *iron*, chased as a rough pitted ground and inlaid with ants, gold. early XIX.

4011.—*F.K.*, *iron*, same subject but with gouged ground. early XIX.

4012.—*F.K.*, *iron*, smooth surface, chased in relief and inlaid with ants, some gilt. XIX.

4013.—*F.K.*, *iron*, chased to imitate bark, and inlaid with a kind of cricket on each piece, *shakudō* with gold antennæ, gold *Kakihan*. XIX.

4014.—*F.K.*, *iron*, chased in high relief with cherry and plum flower with gilt centres, and inlaid with silver cherry blossoms in same style. XIX. [PLATE XXXIII.]

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4015.—*F.K.*, *iron*, *K.* inlaid with a big clam, *shibuichi*, with gilt byssus; *F.* chased with a similar shell touched with *nunomé* and inlaid with another shell, *shibuichi*. ? early XIX.

4016.—*F.K.*, *iron*, inlaid in relief with *ran*, *sentoku* with silver flower. late XVIII.—early XIX.

4017.—*F.K.*, *iron*, chased in relief with horses, two and three, two of which are gilt, the others dotted with silver. XIX.

4018.—*F.K.*, *iron*, inlaid in relief with a wild goose under the moon, and reflection of the latter in the water beneath. XIX.

4019.—*F.K.*, *iron*, chased as plaited work, with two reserves inlaid with *ise ebi* and small shells, gilt. XIX.

4020.—*F.K.*, *iron*, inlaid with the herbs of autumn, gold and *iroyé*. XVIII.

4021.—*F.K.*, *iron*, inlaid in relief with a rush broom without handle, a paper mop, and three flies, *iroyé*. late XVIII.

4022.—*F.K.*, *iron*, *F.* shaped as two arm coverings with gloves, and reaping knife used as a weapon by women; *F.* a fencing mask, openwork, behind the bars of which is seen a laughing face. late XVIII.

4023.—*F.K.*, large, *iron*, *K.* inlaid with a devil's mask in very high relief copper and gold; *F.* inlaid with a mask of Okamé in very high relief, silver with gilt cord, and a charm of holly leaf and sardine head. *Ex Huish Colln.* XVIII.

4024.—*F.K.*, *iron*, chased in relief with a cedar, in the upper branches of which are inlaid two *tengu* eggs; *F.* inlaid with two woodcutters who had just planted the axe into this tree and brought down an egg, from which emerges the *tengu*; *Tobayé* treatment. early XIX. [PLATE XLII.]

4025.—*F.K.*, *iron*, *K.* chased as a bag in the opening of which appears Daikoku, rat inlaid on bag; *F.* shaped as a Daikon with leaves and rat inlaid.

4026.—*F.K.*, *iron*, inlaid in low relief with Choryo and Kosekiko. late XVIII.

4027.—*F.K.*, *iron*, chased in low relief with Chokwaro, a small horse issuing from his gourd, two more scampering on *F.* XVIII.

4028.—*F.K.*, *iron*, chased in low relief with Watanabé no Tsuna holding the usual board inscribed 金札; and with a red *Oni* clinging to the gate post. early XIX.

4029.—*Tachi* (Kabuto gané), *iron*, inlaid in high relief with a boy with rake on shoulder, seated on a bundle of firewood. *Ex Huish Colln.*

4030.—*F.K.*, *iron*, inlaid with a small figure of Daikoku holding his bag, *tama* and hat on ground. *Cf. No.* 3511. *Ex Huish Colln.*

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4031.—*F.K.*, *iron*, inlaid in low relief with Chokwaro looking surprised at two horses scampering from his gourd. late XVIII.—early XIX.

4032.—*F.K.*, *iron*, *K.* chased with the head of a *Kōnoha Tengu*; *F.* with a running wild boar and round leaf bamboo. late XVIII.—early XIX.

4033.—*F.K.*, *iron*, each piece inlaid with a huge bull frog amongst grasses, *iroyé* in *shibuichi*, *shakudō* and gold. [PLATE XLIII.]

4034.—*F.K.*, *iron*, chased in imitation of plaited basket work. early XIX.

4035.—*F.K.*, *iron*, chased in relief with gold-tipped *suzuki* grass, and inlaid with a cricket, *shakudō*. early XIX.

4036.—*F.K.*, *iron*, inlaid with silver cranes. XVIII.-XIX.

4037.—*F.K.*, *iron*, *K.* inlaid with chrysanthemum and scissors; *F.* chased with a jumping frog in relief. XVIII.-XIX.

4038.—*F.K.*, *iron*, inlaid with a gourd, silver, conventional linear stream, and a Namazu, *shakudō*. XVIII.-XIX.

4039.—*F.K.*, *iron*, inlaid with pimentoes, coral with gold stalks, and a rat, *shibuichi*.

4040.—*F.K.*, *iron*, inlaid with silver cranes and reeds.

4041.—*F.*, *iron*, minutely chased and inlaid in relief with cranes by the side of a lake. *Ex Hawkshaw Colln.*

4042.—*F.*, *iron*, chased with clouds and inlaid in relief with a gilt dragon. *Ex Hawkshaw Colln.*

4043.—Odd *Fuchi*, *iron*, inlaid with an *Oni* scampering away. Signed: Ichijiusai Hirotoshi.

4044.—Odd *Fuchi*, *iron*, inlaid with a Chinaman leading an ox, details gold. XVIII.

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4045.—*F.K.*, *shakudō*, *nanako*, Gotō style, inlaid in high relief with *karashishi* and peony, dragon, *Hōwō*, in large "mon" designs, gilt, two on *Kashira*, three on *Fuchi*. Inscribed: Hisono family. *Ex Hawkshaw Colln.* XIX.

4046.—*Kozuka*, *shakudō*, Mino work, three deer under a red maple tree, quails amongst autumnal flowers, *iroyé* work with *nanako* intervals. early XIX. [PLATE LXXXII.]

4047.—*F.K.*, *shakudō*, *nanako*, chased with stags amongst maple trees, part gilt, part copper, bridge in relief and conventional water, Mino work.

4048.—*F.K.*, *niguromé*, chased in high relief with a medley of insects and autumn plants, part gilt (Mino). XVIII.-XIX.

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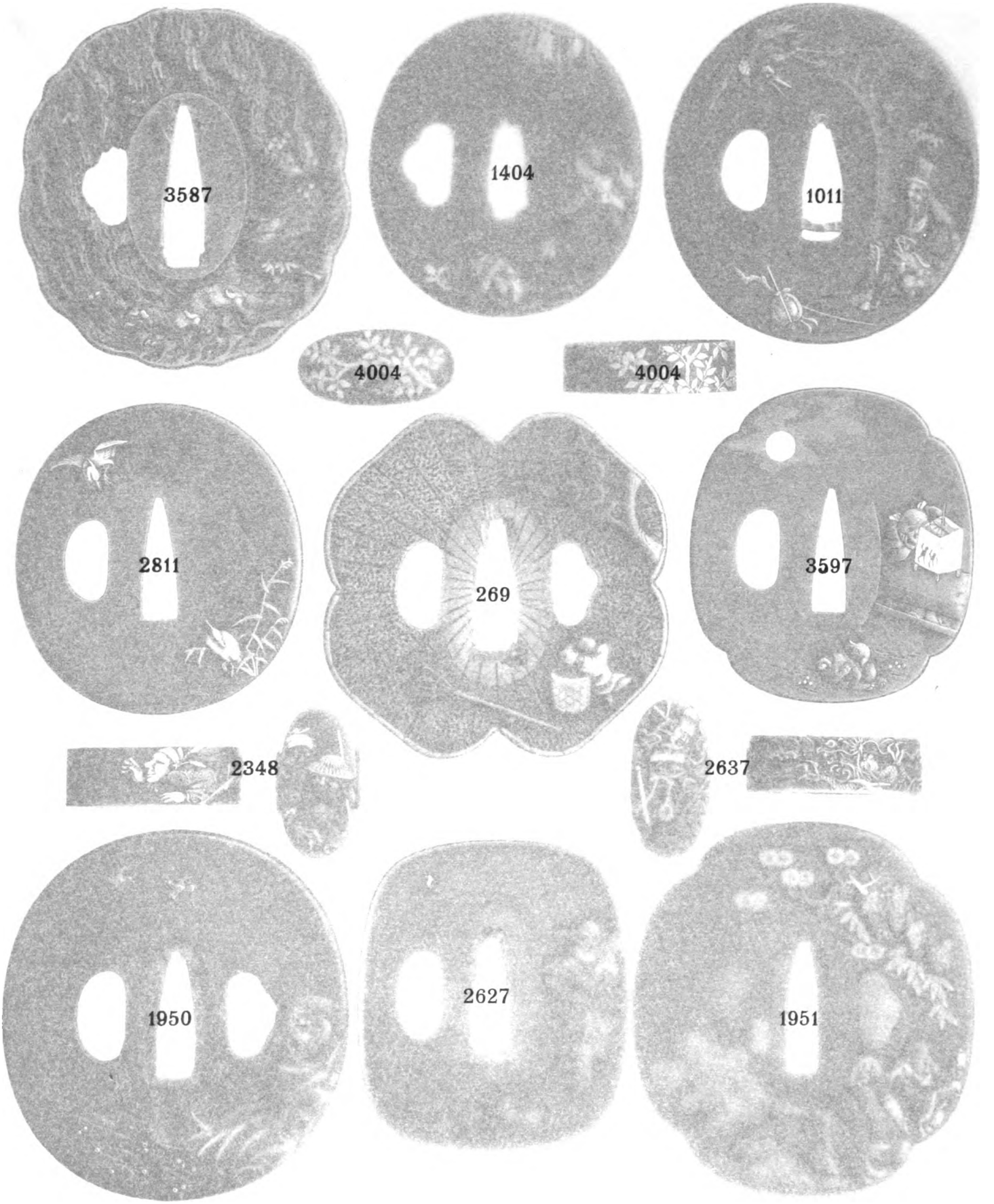

LXXXI. VARIA.

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[illegible] looking surprised at two horses scamper- [illegible] late XVIII.--early XIX.

[illegible] a *Kanoko Tosa*; *F.* with a running wild [illegible] late XVIII.--early XIX.

[illegible] bull frog amongst grasses, *iroyé* in *shibuichi*, [PLATE XLIII.]

[illegible] not placed back [illegible] early XIX.

[illegible] with gold-tipped [illegible] grass, and inlaid with a cricket, [illegible] early XIX.

[illegible] cranes [illegible] XVIII.-XIX.

[illegible] chrysanthemum and scissors; *F.* chased with a jumping [illegible] XVIII.-XIX.

[illegible] a gold, silver, conventional linear stream, and a Namazu. XVIII.-XIX.

[illegible] monkeys, coral with gold stalks, and a rat, *shibuichi*.

[illegible] silver cranes and reeds.

[illegible] and inlaid in relief with cranes by the side of a lake. *Ex Hackshaw Collⁿ.*

[illegible] with clouds and inlaid in relief with a gilt dragon. *Ex Hackshaw Collⁿ.*

[illegible] inlaid with [illegible] scampering away. Signed: Ichijinsai Hirotoshi.

[illegible] *Fuchi*, [illegible] with a Chinaman leading an ox, details gold. XVIII.

[illegible] *Kanako*, *Goto* [illegible], inlaid in high relief with *karashishi* and peony, dragon, *Hoo-ō*, in [illegible] "moon" [illegible] two on *Kashira*, three on *Fuchi*. Inscribed: Hisono [illegible]. *Ex Hackshaw Collⁿ.* XIX.

[illegible] *Kanaka*, *Shō*[illegible]. Mino work, [illegible] deer under a red maple tree, quails amongst autumn flowers, *Iroyé* work with [illegible] intervals. early XIX. [PLATE LXXXII.]

[illegible] *F.K.*, *shakudō*, *Kanaka*, chased with stags amongst maple trees, part gilt, [illegible] copper, bridge in relief and conventional water. Mino work.

4048. *F.K.*, *nigo-dō*, chased in high relief with a medley of insects and autumn plants, part gilt (Mino). XVIII.-XIX.

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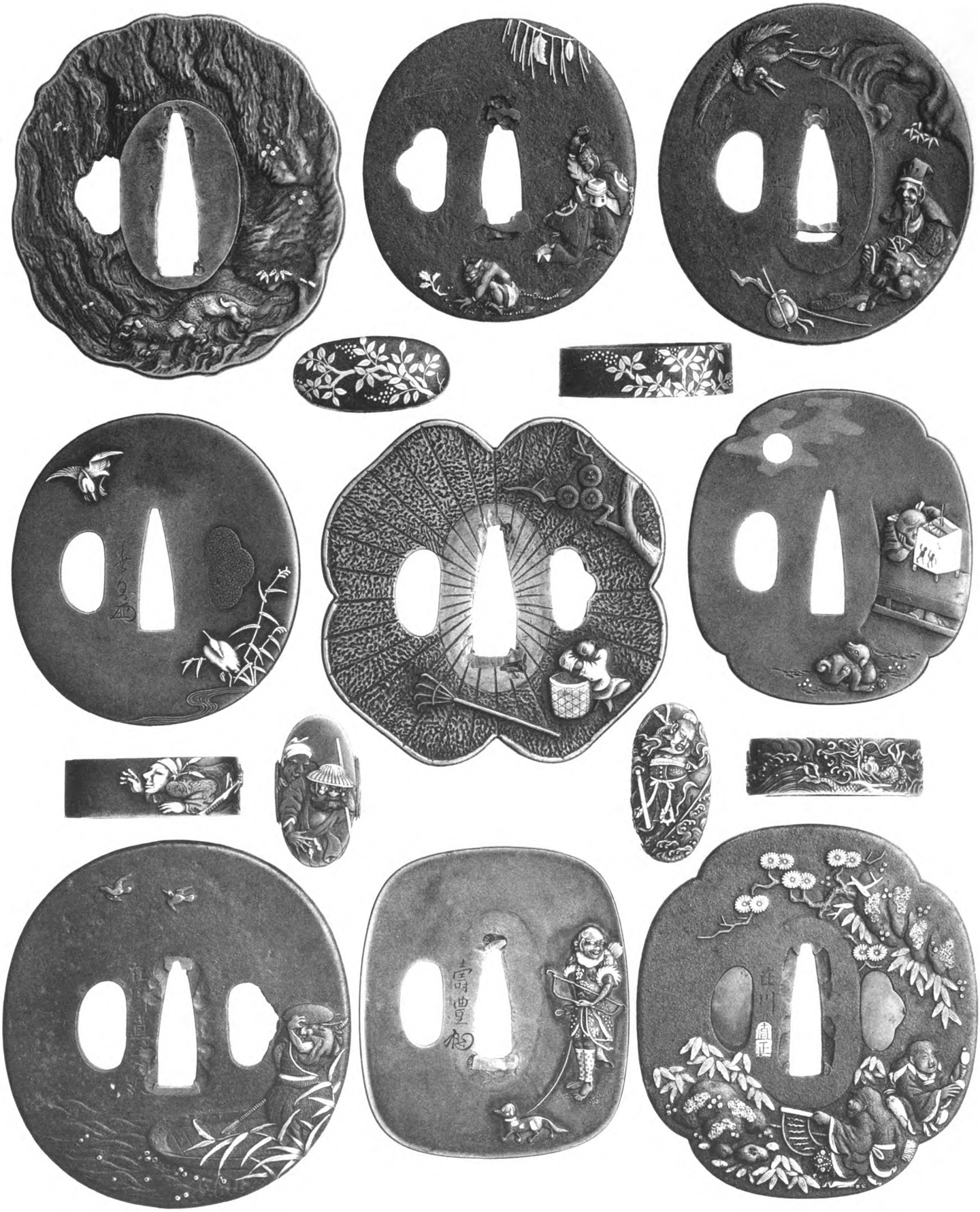

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4049.—*F.K.*, *shakudō*, *nanako*, chased in high relief with a conventional scroll of cloves (*choji*) and leaves, part gilt, *nanako* ground (Mino). XVIII.-XIX.

4050.—*Kurikata*, *shakudō*, *nanako*, chased with a chrysanthemum, the blossoms copper and gold; Mino work.

4051.—*F.K.*, *shakudō*, *nanako*, with book and *makimono*, *iroyé* in low relief.

4052.—*F.K.*, *shakudō*, small size, *kitsuné tsuki*, hunting foxes with a trap made of a fried rat, shown on *F.* with slip cord gold, *K.* with *kitsuné bozu*, with human head. XIX.

4053.—*F.K.*, *shakudō*, *ishimé*, chased in relief *uchidashi* and picked with gold, with a warrior on horseback and another thrown from his horse. *Ex Huish Colln.* XIX.

4054.—*F.K.*, *shakudō*, *nanako*, inlaid with a Tengu mask, flute, hobby horse and spinning-top, *iroyé*. XIX.

4055.—*F.K.*, *shakudō*, inlaid with *aoi* leaves, mother-of-pearl, *sudaré*, *kammuri* and umbrella, allusion to the Genji Monogatari.

4056.—*F.K.*, *shakudō*, *nanako*, minutely inlaid and chased with Yoshitsuné (?) playing the flute behind a lespedeza bush in the moonlight, Joruri Himé (?) on *K.* in court dress appears in a doorway (there are several such stories, hence the identification is doubtful). early to mid. XIX.

4057.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with a *bokudō* playing the flute on his ox, sluice and reeds on *F.*, *iroyé*. early XIX.

4058.—*F.K.*, *shakudō*, *nanako*, *K.* chased with Shoki, *F.* inlaid with a red *Oni* running away carrying a *kanabo*. late XVIII.—early XIX.

4059.—*F.K.*, *shakudō*, chased in low relief with Shoki, sword in hand, *F.* inlaid with a red *Oni* on all fours, tied to a stump. XIX.

4060.—*F.K.*, *shakudō*, *nanako*, chased with a plum tree in bloom and a fan-shape window. XIX.

4061.—*F.K.*, *shakudō*, *nanako*, inlaid with swallows and willow in relief. XIX.

4062.—*F.K.*, *shakudō*, the cock on drum, *K.* being shaped like a sitting cock, with copper and gold inlaid details of feathers, *F.* shaped as a drum end. early to mid. XIX.

4063.—*F.K.*, *shakudō*, *iroyé* inlay in relief of a man ploughing his paddy field; the uncommon feature of this design being a horse used to draw the plough; sparrows, *naruko* and archer scarecrow on *K.*

4064.—*F.K.*, *shakudō*, *nanako*, inlaid with men towing a boat, *iroyé* work. XIX.

4065.—*F.K.*, *shakudō*, *ishimé*, inlaid in relief with a centipede on each piece, *iroyé* work. XIX.

4066.—*F.K.*, pair, *shakudō*, *nanako*, inlaid in high relief with reeds and tortoises, *iroyé*. XIX.

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4067.—*F.K.*, *shakudō*, inlaid with a persimmon branch on *F.*, one fruit, gilt; and with butterfly and dragon-fly on *K.* XIX.

4068.—*F.K.*, *shakudō*, *nanako*, with *karakusa* and *kiri mon* in relief, dots of gold inlaid. XVIII.-XIX.

4069.—*F.K.*, *shakudō*, chased, plaited surface, inlaid with three and five *kai awasé* shells with Genji Monogatari designs, *iroyé* work. XIX.

4070.—*F.K.*, *shakudō*, *ishimé*, chased in relief with Kanzan and Jittoku, *iroyé* work. XIX.

4071.—*F.K.*, *shakudō*, *ishimé*, inlaid with the implements of the boy herb-cutter: knife, stick, rake, hat, baskets, flute, *iroyé* work with gold details; Yedo. XIX.

4072.—*F.K.*, *shakudō*, *nanako*, *K.* inlaid with a rabbit in high relief, and *F.* with moon and *suzuki* grass, *iroyé* work. XIX.

4073.—*F.K.*, *shakudō*, *nanako*, chased in relief in reserve with one and two black cranes above a conventional stream. XIX.

4074.—*F.K.*, *shakudō*, inlaid with a horse on each piece, conventional wire outline. XVIII.-XIX.

4075.—*F.K.*, *shakudō*, with silk-like surface in parallel ribs, inlaid in relief with bunches of acorns, *iroyé* work in *shibuichi*, copper and gold. XIX.

4076.—*F.K.*, *shakudō*, *ishimé*, inlaid in high relief with a silver crab, and chased in relief with bamboo, part gilt. XVIII.-XIX.

4077.—*F.K.*, *shakudō*, *hari ishimé*, inlaid with *tate bina*, *inubariko*, shells and sleeping monkey tied to a Sambasso hat, *iroyé* work. Shummei Hogen school.

4078.—*F.K.*, *shakudō*, *chirimen ishimé*, identical design, more refined technique.

4079.—*F.K.*, *shibuichi*, *tate bina* from same design, sword and two packages wrapped in straw, inlaid in relief on *Fuchi*, *iroyé* work.

4080.—*F.K.*, *shakudō*, *ishimé*, inlaid in relief with a Sambasso mask, *gohei* and cap, *iroyé* work. XIX.

4081.—*F.K.*, *shakudō*, *nanako*, chased with two and three floral *mon*; bamboo and iris on *K.*, lily, cherry blossom and lespedeza on *F.*, in gold of two colours. XIX.

4082.—*F.K.*, *shakudō*, *nanako*, pair, inlaid in relief with helmet, *saihai*, dipper, bow, stirrup; and stirrup, dipper, masks, arrows, *kosodé*, respectively. early XIX.

4083.—*F.K.*, *shakudō*, each piece inlaid in relief with a hawk on its perch, *shibuichi* and *iroyé* work. XIX.

4084.—*F.K.*, *shakudō*, *nanako*, inlaid with a gourd vine on each piece, gilt. *Ex Huish Colln.* XIX.

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4085.—*F.K.*, *shakudō*, chased plaited surface, inlaid with a branch of plum, *suisen*, and camellia, *iroyé* in low relief. *Ex Huish Colln.* XIX.

4086.—*F.K.*, *shakudō*, same technique, inlaid with chrysanthemum on both pieces, and a spray of *kikyo*. XIX.

4087.—*F.K.*, *shibuichi*, same technique, inlaid with plum, dandelion; chrysanthemum and *kikyo* in low relief *iroyé*. *Ex Huish Colln.* XIX.

4088.—*F.K.*, *shakudō*, *nanako*, each piece chased in relief with a carp in swirling waves. XVIII.-XIX.

4089.—*F.K.*, *shakudō*, inlaid with clouds of silver dots, and with bats, two on each piece, *shakudō* and gold. XIX.

4090.—*F.K.*, pair, *shakudō*, *nanako*, chased in relief with gilt bamboo. XIX.

4091.—*F.K.*, *shakudō*, chased in relief with bamboo above a wall, and a few sparrows, all gilt. XIX.

4092.—*F.K.*, *shakudō*, inlaid with four and six *tate bina*, *iroyé*. XIX.

4093.—*F.K.*, *shakudō*, *ishimé*, inlaid with a number of shells, *iroyé* in high relief. XIX.

4094.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with bamboo, and on *F.* with a gilt tiger drinking from a conventional silver stream. XIX.

4095.—*F.K.*, *shakudō*, *nanako*, each piece inlaid with a wild goose, *shibuichi*, under crescent moon, *K.*, and above gilt reeds, *F.* XIX.

4096.—*Kashira*, *shakudō*, inlaid and chased in very high relief with a Shoki running, details gold. [PLATE III.]

4097.—*Fuchi*, *shakudō*, chased in high relief with a Shōki shouting. [PLATE III.]

4098.—*F.K.*, *shakudō*, *nanako*, a stream, partly frozen at the sides as shown by gold inlaid lines of ice cracks, under an overhanging plum tree in bloom, under which are mandarin ducks, minute chasing. XIX.

4099.—*F.K.*, *shakudō*, *nanako*, same technique, but with rim, design of swallows under a pine tree over a breaking sea. XIX.

4100.—*F.K.*, *shakudō*, *ishimé*, inlaid with crabs, one and two in outlines of gold *nunomé.*, mid. XIX.

4101.—*F.K.*, *shakudō*, with rim, each piece inlaid with a *cicada*, *shibuichi*, on a small rake, copper and gold. late XVIII.—early XIX.

4102.—*F.K.*, *shakudō*, identical technique but without rim, and with small besom instead of rake on *F.* late XVIII.—early XIX.

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[illegible] with rim, and inlaid with *shimenawa* and fern
XIX.

[illegible] surface, inlaid with a branch of *paulownia* in bloom,
XIX.

[illegible] with New Year's *shimenawa* loop; *F.* with red *Oni*
XIX.

[illegible] the [illegible] on one leg on a presentoir [illegible] and a *oni* [illegible] forefoot; a monkey dressed
early XIX.

[illegible] with a carp amongst red and gold *elodea* weed, shallow
XIX.

[illegible] gilt [illegible], inlaid with the cherry trees of Yoshino, silver
XIX.

[illegible] without rim, but with gold *torii* and silver river.
XIX.

[illegible] with *torii* and fence gold, small set. XIX.

[illegible] with large silver flowers, and raised rim. XIX.

[illegible] all over with chrysanthemum flowers (see Narita Yeizui).
[PLATE LXXVIII.]

[illegible] with peonies, stylised as *karahana*, *nanako* ground,
late XVIII.—early XIX.

[illegible] stylised and in shallower [illegible] late XVIII.

[illegible] but style and composition somewhat straighter and simpler.

[illegible] chased and inlaid with a vine creeper, the fruit inlaid coral.
early XIX.

4118.—*F.* [illegible] *shakudō*, *nanako* [illegible] with the *Yatsuhashi* design, part gilt, and lined inside with [illegible] as a river, with eddies engraved *kebori*. late XVIII.—early XIX.

4119. *F.K.*, *shakudō*, *nanako*, inlaid with trout, *shibaichi*, and gold bamboo in relief on each piece, two and three leaves. XIX.

4120.—*F.K.*, *shakudō*, *ishirō*, *K.*, inlaid with a gilt monkey hanging with one arm from a [illegible] (trying to catch the moon crescent on *F.*) in a big gilt wave. XIX.

4121.—*F.K.*, *shakudō*, *nanako*, chased in high relief with crows, two and four, and inlaid with a gold sun.
early XIX.

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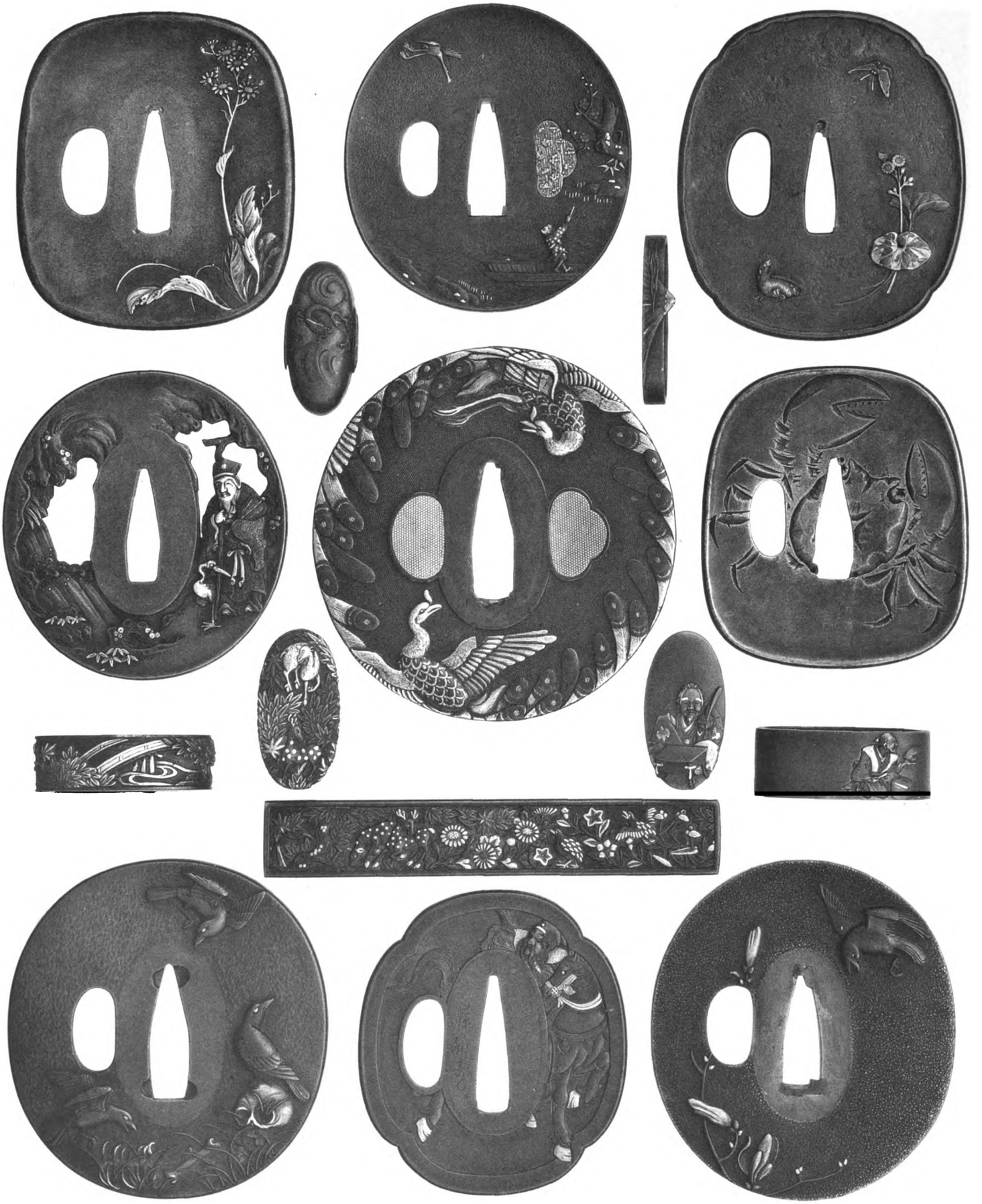

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4122.—*F.K.*, *shakudō*, chased in relief with boars, two and three, dotted with gold; *suzuki* and bamboo grass also gilt. XIX.

4123.—*F.K.*, *shakudō*, *nanako*, chased in relief with the animals of the Zodiac, part gilt. early XIX.

4124.—*F.K.*, *shakudō*, *ishime*, inlaid with a woodpecker on a tree, *iroyé*. XIX.

4125.—*F.K.*, *shakudō*, *nanako*, chased with a cloth stand, and a *sudaré*, gilt, inlaid with a tiny puppy worrying a string. XVIII.

4126.—*F.K.*, *shakudō*, inlaid with *equisetum*, *shakudō* and copper, behind which appears an almost boomerang-shaped crescent moon, gold. mid. XIX.

4127.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with mantis, dragon-fly, grasshopper, cricket, snail, wasp, &c., gold. early to mid. XIX.

4128.—*F.K.*, *shakudō*, *nanako*, chased and inlaid in relief with autumn plants, *iroyé*, sprinkled with gilt dew drops, slim stems and light composition. XIX.

4129.—*F.K.*, *shakudō*, *nanako*, chased in relief and inlaid with autumn plants, heavier composition. XIX.

4130.—*F.K.*, *shakudō*, *nanako*, chased in relief with lespedeza and insects, gilt. XIX.

4131.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with chrysanthemum and cricket, part gilt. XIX.

4132.—*F.K.*, *shakudō*, *nanako*, inlaid with *chidori* in relief over a linear gold stream, *iroyé*. XIX.

4133.—*F.K.*, *shakudō*, *nanako*, *K.* shaped as a helmet with stag's horn *kuwagata*, Sano brocade inlay, gold; *F.* chased with another helmet and two *sodé*. XIX. [PLATE VII.]

4134.—*F.K.*, *shakudō*, chased in low relief and inlaid with three Chinese warriors on top of a cliff, watching Gentoku's ride below.

4135.—*F.K.*, *shakudō*, a young woman leaning out of the window of a house shadowed by a peach tree, throwing beans after a retreating *Oni*. XIX.

4136.—*F.K.*, *shakudō*, inlaid with a small man pulling a big persimmon with a gold rope; *F.* chased in *intaglio* with a horse under a maple tree. XIX.

4137.—*F.K.*, *shakudō*, *nanako*, Hankwai on *K.*, and horse under a pine tree on *F.*, *iroyé* work. late XVIII.—early XIX.

4138.—*F.K.*, *shakudō*, *nanako*, chased as a flight of wild geese all over.

4139.—*F.K.*, *shakudō*, *ishimé*, *uchidashi*, inlaid in relief, *K.* with a boy balancing a *yojiro* on the nose of a hobby horse, *F.* with two boys pulling along Hotei in his bag. XIX.

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4140.—*F.K.*, *shakudō*, *nanako*, *uchidashi*, inlaid in relief with a boy herb gatherer picking up autumn flowers, his ox reclining on *F.*, near a waterfall. late XVIII.—early XIX.

4141.—*F.K.*, *shakudō*, *ishimé*, inlaid with a golden dragon on *K.*, and minutely chased with a breaking wave on *F.* XIX.

4142.—*F.K.*, *shakudō*, *ishimé*, each piece inlaid in relief with a centipede; also on F. halberd of Bishamon. XIX.

4143.—*F.K.*, *shakudō* inlaid, the castle of Yodo with water wheel and bridge, much gilt. very late XVIII.—early XIX.

4144.—*F.K.*, *shakudō*, *nanako*, inlaid in relief: *K.* man returning from the fields with an ox; *F.* primitive winnowing with a large *uchiwa* plied by a boy. late XVIII.—early XIX.

4145.—*F.K.*, *shakudō*, *nanako*, large piece, chased all over with flowers and the flower cart, *uchidashi*, much gilt. late XVIII.

4146.—*F.K.*, *shakudō*, *nanako*, cormorant fishing scene, inlaid in relief *iroyé*, man in a shelter fishing on *K.*, and three in a boat with flares on *F.* early XIX.

4147.—*F.K.*, *shakudō*, *nanako*, inlaid with a man in a shelter and two wading in the river, fishing with cormorants. late XVIII.—early XIX.

4148.—*F.K.*, *shakudō*, *nanako*, inlaid: *K.* with Ushiwaka standing on the rigid arm of a Tengu, smaller Karasu Tengu watching on *F.* XIX.

4149.—*F.K.*, *shakudō*, *nanako*, chased in relief and inlaid with Tametomo sighting the two indigenes of Kikaigashima. XIX.

4150.—*F.K.*, *shakudō*, *nanako*, chased in high relief and inlaid with the two mad Sennin, Kanzan and Jittoku. XIX.

4151.—*F.K.*, *shakudō*, *nanako*, chased and inlaid in relief with three of the Immortals of the wine cup. XIX.

4152.—*F.K.*, *shakudō*, each piece chased in relief and inlaid with a pilgrim at the foot of Fuji. XIX.

4153.—*F.K.*, *shakudō*, minute *nanako*, chased with reserves in fan shape inlaid with landscape, and with the six famous poets.

4154.—*F.K.*, *shakudō*, *nanako*, chased in low relief with a bamboo grove, and with clouds in parallel bands, gilt. XIX.

4155.—*F.K.*, *shakudō*, *nanako*, inlaid with fire-flies in low relief with coral heads. early XIX.

4156.—*F.K.*, *shakudō*, *ishimé* (made with a V chisel), shallow pieces, each inlaid with a monkey tugging at a gold rope, to which is attached a *sansho* seed, *iroyé*; *Kakihan* only.

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4157.—*F.K.*, *shakudō*, *nanako*, *iroyé* work, *K.* inlaid in high relief with a Jo mask, *F.* with flute and *eboshi*.

4158.—*F.K.*, *shakudō*, *nanako*, inlaid on both sides with cormorant fishing by night, minute *iroyé* work. XIX.

4159.—*F.K.*, *shakudō*, *nanako*, inlaid with *chidori* and a salt burner's hut under a pine tree, *iroyé* work, the waves gold under the *nanako*.

4160.—*F.K.*, *shakudō*, a Genjoraku dancer on *K.*, accompanied by a Tengu and a mask box on *F.*

4161.—*F.*, odd, two Kugé and a Bugaku musician, *iroyé* in high relief with much detail, same set as above. *Ex Huish Colln.* XIX.

4162.—*F.K.*, *shakudō*, *nanako*, *K.* chased with Shoki holding an *Oni*, *F.* inlaid with red *Oni* fallen in a waterfall.

4163.—*F.K.*, *shakudō*, chased in relief on *uchidashi* ground and inlaid with a bird of paradise on each piece, *iroyé* of gold and silver.

4164.—*F.K.*, *shakudō*, *nanako*, inlaid in relief with a Chinese monkey showman on *K.*, and a house abutting on a hill on *F.* XIX.

4165.—*F.K.*, *shakudō*, the whole ground covered with an *ishimé* formed of tiny cruciform markings, ⌘, filled with gold, inlaid with a plum tree in flower in relief. Signed with a *Kakihan* only, Tanaka style. [PLATE LXII.]

4166.—*F.K.*, *shakudō*, *hari ishimé*, *K.* chased in high relief with a tiger, stripes gold, and with a rock and bamboo by the side of a stream on *F.* XIX.

4167.—*F.K.*, *shakudō*, *ishimé*, chased in relief *uchidashi* with a dragon on each piece, eyes gold. XIX.

4168.—*F.K.*, *shakudō*, *nanako*, rain scene; oak and *torii* on *K.*, two men taking shelter under the tree on *F.* XIX.

4169.—*F.K.*, large, *shakudō*, *nanako*, each piece chased in high relief *uchidashi* with a dragon, gilt, amongst clouds. late XVIII.—early XIX.

4170.—*F.K.*, *shakudō*, *ishimé*, inlaid and chased in relief with Ushiwaka and Benkei on the Gojo Bridge. XIX.

4171.—*F.K.*, *shakudō*, *nanako*, *F.* inlaid with pine trees, and half moon bridge, the water *shibuichi*; *K.* inlaid with pine trees and gold *torii* (? Nara Miidera's work).

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4172.—*F.K.*, *shakudō*, *nanako*, on *K.* a hunter holding his two dogs, on *F.* group of seven Tanuki dancing, five holding drums, the other two with *Gohei*, minute work, uncommon subject. XIX.

4173.—*F.K.*, pair, *shakudō*, *F.* in five godroons covered with *nanako*, *K.* in seven godroons, one pair inlaid with gold *tsuta*, a few leaves mother-of-pearl.

4174.—Another pair, decorated with begonia, same technique, Yedo work. XIX. [PLATE LXXX.]

4175.—*F.K.*, *niguromé*, chased plaited surface, inlaid with a red peony in high relief, and *tsubaki* with *suisen* in lower relief, also *iroyé*. XIX.

4176.—*F.K.*, *shakudō*, inlaid in gold *hirazōgan* with an *asanoha* diaper charged with linear dragons.

4177.—*F.K.*, *shakudō*, inlaid with *brocade* design in panels, limited by gilt bands, coarse work, one panel inlaid in *tensho*, with the characters 剌王

4178.—*F.K.*, *niguromé*, *nanako*, inlaid with fishermen, one in a boat on *K.*, two on a golden beach near some houses sheltered by a pine tree on *F.*

4179.—*F.K.*, *niguromé*, *nanako*, inlaid with a Tengu mask, copper, attached to a branch of *nanten*, on *K.*, and a set of bells, gold, attached to a similar branch, on *F.*

4180.—*F.K.*, *niguromé*, *ishimé*, inlaid with a *torii* and a stone lantern under a plum tree in bloom. early XIX.

4181.—*F.K.*, *niguromé*, inlaid with a flight of wild geese in the moonlight, and a man punting a flat boat. XIX.

4182.—*F.K.*, dark *niguromé*, *K.* in the shape of a Kijo mask, *F.* shaped like the lower part of a bell, allusion to the No Dojōji. XIX.

4183.—*F.K.*, *niguromé*, now chocolate colour, *K.* shaped as a No Kabuto, *F.* as a curtain of brocade sprinkled with falling maple leaves (Momijigari). XIX.

4184.—*F.K.*, *niguromé*, *nanako*, *K.* inlaid with an *uchiwa*, with *Hōwō* head at the top, wings in fan proper, gold, *F.* inlaid with a gilt helmet with dragon's head, from under which crawls a silver snake. XIX.

4185.—*F.K.*, *niguromé*, concentric *nanako*, inlaid in relief with *ise ebi*, *shimenawa*, *tate bina* and plum branch, part gilt.

4186.—*F.K.*, *niguromé*, *K.*, chased in the shape of a horse and a monkey holding it by the bridle, *F.* inlaid with a branch of cherry tree with larger blossoms, to which is attached a gold *zori*. Allusion to *Iba Shingen*. XIX.

4187.—*F.K.*, *niguromé*, each piece inlaid with a hawk on a *mokumé* stand. early XIX.

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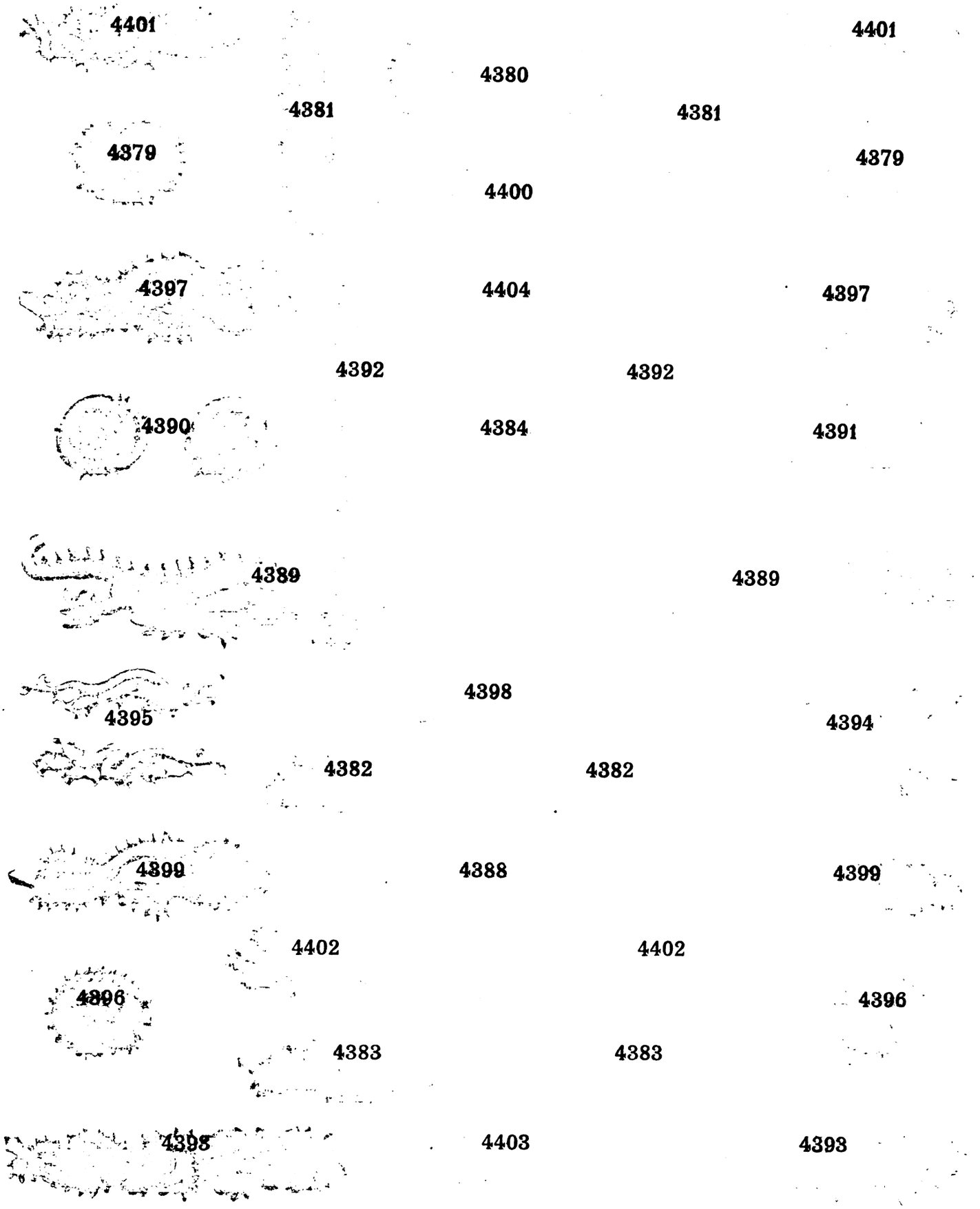

LXXXIII. MENUKI DRAGONS.

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[illegible] holding his two dogs, on *F.* group of seven [illegible] two with *Gokai*, [illegible] work, uncommon subject. XIX.

[illegible] gashoons covered with *nanako*, *K.* in seven goodoons, [illegible] thereof pearl.

[illegible] Yedo work. XIX. [PLATE LXXX.]

[illegible] surface, inlaid with a red peony in high relief, and [illegible] XIX.

[illegible] with an *asanoha* diaper charged with linear [illegible]

[illegible] design in pearls, limited by gilt bands, coarse work, [illegible]

[illegible] with fishermen, one in a boat on *K.*, two on a golden [illegible] on *F.*

[illegible] with a Tengu mask, copper, attached to a branch of [illegible] attached to a similar branch, on *F.*

[illegible] with a [illegible] and a stone lantern under a plum tree in early XIX.

[illegible] of wild geese in the moonlight, and a man punting [illegible] XIX.

[illegible] *K.* in the shape of a Kijo mask, *F.* shaped like the [illegible] part [illegible] XIX.

[illegible] *K.* chased as a No Kabuto, *F.* as a curtain of [illegible] XIX.

[illegible] *F.K.* [illegible] *uchiki*, with *Hōō* head at the top, wings [illegible] *F.* inlaid with [illegible] with dragons head, from under which crawls a silver snake. XIX.

[illegible] *F.K.* [illegible] *ié*, concentric *nami*, inlaid in relief *ise chi*, *shimonawa*, *tate biwa* and plum branch, part gilt.

[illegible] *F.K.*, *nigoromé*, *K.*, chased in the shape of a horse and a monkey holding it by the bridle, *F.* inlaid with a [illegible] of cherry tree with larger blossoms, to which is attached a gold *zori*. Allusion to *Ima Shōgen*. XIX.

[illegible] *F.K.*, *nigoromé*, each piece inlaid with a hawk on a *makuné* stand. early XIX.

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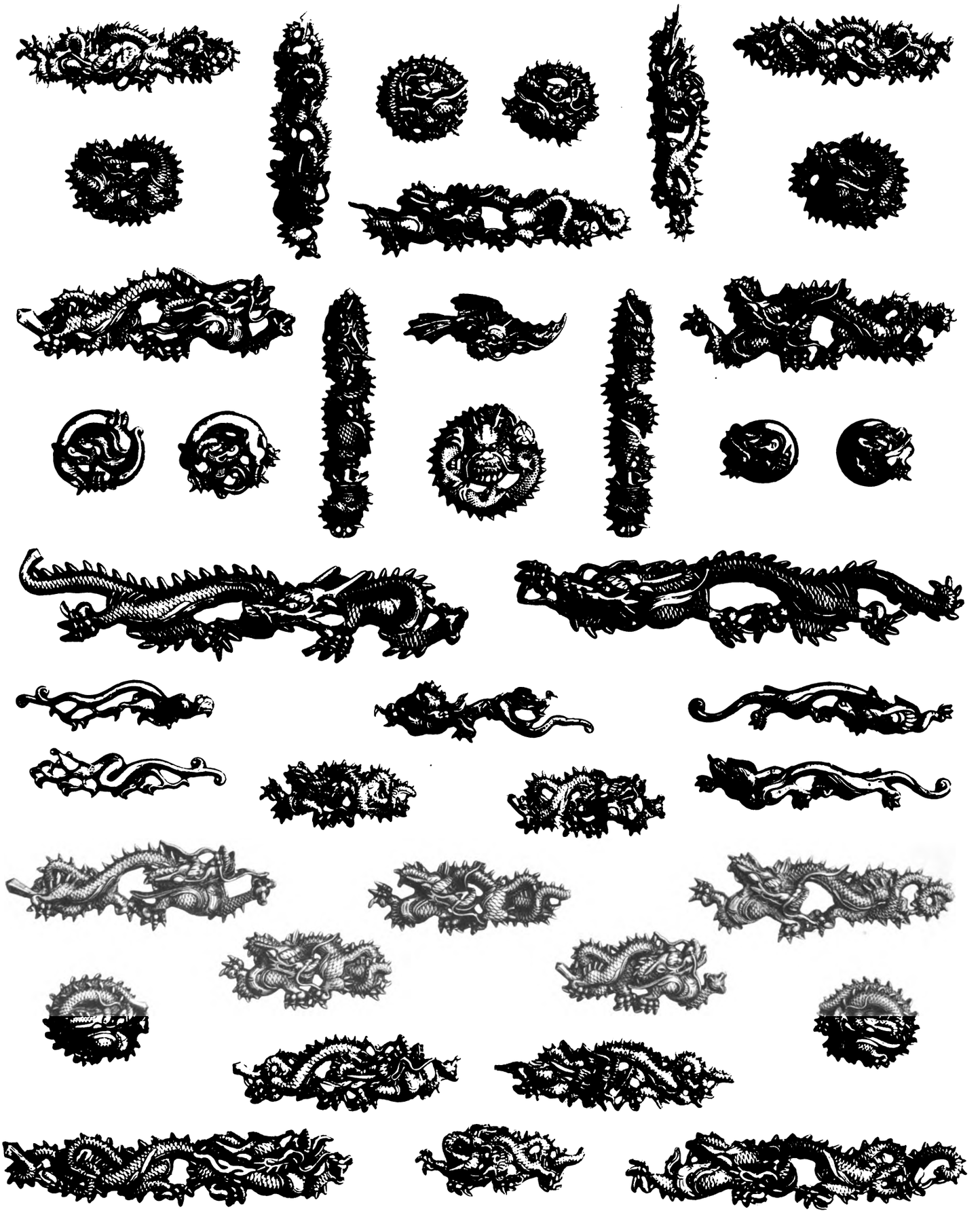

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4188.—*F.K.*, *niguromé*, Y *ishimé*, *kamishimozasshi*, inlaid with *chidori* and reeds, *iroyé*, rough yet effective technique.

4189.—*F.K.*, *niguromé*, *F.* chased as a basket and inlaid with Ebisu, cap and fishing line, *K.* as Daikoku holding his bag open with hand s and teeth and a child looking at the treasures. Shiiré, XIX.

4190.—*F.K.*, *niguromé*, *ishimé*, chased in relief with three wild geese in flight over a conventional stream, *jakago* and reeds. XIX.

4191.—*F.K.*, *shibuichi*, chased in relief with Shoki holding a big hat, *Oni* under a large broken hat on *F.*

4192.—*F.K.*, *niguromé*, *ishimé*, *K.* chased in relief with a standing figure of Jurojin, *F.* with *minogamé*, fan and bamboo, touched with gold. early XIX.

4193.—*F.K.*, *niguromé*, inlaid with two and three dragon-flies in relief, the wings gold, the bodies *shakudō*.

4194.—*F.K.*, *niguromé*, *ishimé*, inlaid with clematis, *shakudō* and gold. XIX.

4195.—*F.K.*, *niguromé*, *nanako*, each piece inlaid with a *miyakodori*, silver on a gold line stream. XIX.

4196.—*F.*, *shakudō*, pheasant under a cherry tree, horse under cherry tree. *Ex Hawkshaw Colln.* XIX.

4197.—*F.*, *shakudō*, inlaid in relief with the herbs of autumn in a basket (gold plating inlaid). *Ex Hawkshaw Colln.* early XIX.

4198.—*F.*, *shakudō*, inlaid in relief with Chinese hunters chasing rabbits. *Ex Hawkshaw Colln.* XIX.

4199.—*F.*, *shakudō*, inlaid in high relief, *K.* with a *namazu* and weeds, *F.* with part of a carp amongst weeds in a stream. *Ex Hawkshaw Colln.* XIX.

4200.—*F.*, *shakudō*, concentric *nanako*, *K.* inlaid in relief with a *shishi*, other *shishi*, copper, and peonies on *F.* *Ex Hawkshaw Colln.*

4201.—*F.*, *niguromé*, inlaid with "matting" gilt, *genji mon* and *awasé* shells. *Ex Hawkshaw Colln.* XIX.

4202.—*F.*, a pair, *niguromé*, inlaid in relief, *K.* with a black and gold spider on its web between blades of *susuki* grass, *F.* with a wasp in the same web. *Ex Hawkshaw Colln.*

4203.—*F.K.*, *niguromé*, inlaid with cock, chick and drum on each piece. XIX.

4204.—*F.K.*, *niguromé*, *nanako*, coarsely inlaid with a *cicada* on a tree on each piece.

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4205.—*F.K.*, *niguromé*, chased and inlaid in relief with Daikoku and *takaramono* on *K.*, hat, fan and *tama* on *F.* XIX.

4206.—*F.K.*, *niguromé*, *nanako*, chased in relief with chrysanthemum, part gilt. XVIII.

4207.—*F.K.*, *shakudō*, *nanako*, each piece inlaid with an owl on a branch. XVIII.-XIX.

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4208.—*F.K.*, *shibuichi*, the temple watchman with his umbrella, cryptomeria and *torii* on *Fuchi*. XIX.

4209.—*F.K.*, *shibuichi*, the *kashira* in the shape of a *Karashishi*, the *Fuchi* chased in relief *uchidashi* with peonies. XIX.

4210.—*F.K.*, *shibuichi*, inlaid in relief with two Manzai dancers, one with drum, the other with fan, inscribed in running hand: Banzai. XIX.

4211.—*F.K.*, *silver*, inlaid with *chidori* in various metals, *F.* with *jakago* and reeds. early XIX.

4212.—*F.K.*, dark *shibuichi*, inlaid with mandarin ducks in a river, amongst reeds.

4213.—*F.K.*, *shibuichi*, inlaid in relief with a foreign hunter on *K.*, and his dog on *F.* early XIX.

4214.—*F.K.*, *shibuichi*, inlaid with a silver crane in downward flight, and pine tree with gold cloud. XIX.

4215.—*F.K.*, dark *shibuichi*, inlaid and minutely chased with a boat containing five people on *F.*, and a wagtail under reeds on *K.* XIX.

4216.—*F.K.*, *shibuichi*, chased and inlaid in relief with a Kiogen scene, one performer laughing, the other on *F.* offering him an umbrella. XIX.

4217.—*F.K.*, *shibuichi*, Chōhi and Komei in relief *iroyé*, and horse tethered to pine tree on *F.* XIX.

4218.—*F.K.*, dark *shibuichi*, inlaid in relief with a carp, *shakudō*, on each piece, *mō* grass engraved.

4219.—*F.K.*, dark *shibuichi*, inlaid with praying mantis, crickets and chrysanthemum, *iroyé*. XIX.

4220.—*F.K.*, *shibuichi*, chased and inlaid in low relief with wild geese in the rain above covered boats. XIX. [PLATE LXXVIII.]

4221.—*F.K.*, *shibuichi*, chased in relief and inlaid with a thrush on a camellia branch. XIX.

4222.—*F.K.*, dark *shibuichi*, inlaid, *K.* Komei and Chōhi, *F.* with Kwanyu. XIX.

4223.—*F.K.*, *shibuichi*, inlaid in relief with a mask of Jo on *K.*, and masks of Tengu with Uzumé on *F.* XIX.

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4224.—*F.K.*, *shibuichi*, *K.* in the shape of a gourd with *shakudō* leaf, a gilt sparrow eating the end of the fruit, *F.* inlaid with two sparrows, one perched on the gilt *tanzaku* of a wind bell.

4225.—*F.K.*, *shibuichi*, chased in relief with the mask and claws of Kijo, in the No Omori Hikoshichi; on *F.* *tachi*, *eboshi*, and fan. XIX.

4226.—*F.K.*, dark *shibuichi*, inlaid with dragon-fly and spider web on each piece, *iroyé* work.

4227.—*F.K.*, dark *shibuichi*, inlaid with a spider catching a fly, *F.* a wasp, an ant and egg, and another spider.

4228.—*F.K.*, *shibuichi*, inlaid and chased in relief with a boy cowherd on his black buffalo, *F.* inlaid with a willow, *shakudō* and gold. XIX.

4229.—*F.K.*, *shibuichi*, chased in relief with Shōki, and inlaid with a red *Oni* clinging to a bridge post. XIX.

4230.—*F.K.*, dark *shibuichi*, inlaid in relief with a lantern, over a small stream, fan, bamboo twig and fire-flies. XIX.

4231.—*F.K.*, *shibuichi*, inlaid with a wild goose and a gilt moon above wind-swept reeds. XIX.

4232.—*F.K.*, dark *shibuichi*, inlaid in relief with a man standing on a tub, washing rice in a brook, *iroyé* work. early to mid. XIX.

4233.—*F.K.*, pair, dark *shibuichi*, decorated with a shattered trunk, to which is attached a *shimenawa*, and on which roost three doves; on *F.* same trunk with two birds, *iroyé*, copper and gold. XIX.

4234.—Odd *Kashira*, same design.

4235.—*F.K.*, *shibuichi*, inlaid with convolvulus, *iroyé* work. XIX.

4236.—*F.K.*, *shibuichi*, *ishimé*, inlaid with a plum tree with gold blossoms. XIX.

4237.—*F.K.*, *shibuichi*, *ishimé*, chased in relief with bamboo, gilt, and inlaid with sparrows in various metals. XIX.

4238.—*F.K.*, *shibuichi*, inlaid with peony, *iroyé*. XIX.

4239.—*F.K.*, *shibuichi*, each piece inlaid in relief with an *inro*, gold, with coral *ojimé* and black fly, *netsuké*; fan on *F.* XIX.

4240.—*F.K.*, *F.* *shibuichi*, *nanako*, inlaid with chestnuts, *iroyé* in relief, *K.* chased in the shape of a red face monkey. early XIX.

4241.—*K.*, *shibuichi*, chased as a tiger with black and gold stripes.

4242.—*F.K.*, *shibuichi*, inlaid with a sunset, the clouds formed with pieces of gold, copper, *shibuichi*, *shakudō*, &c., hammered side by side and punched; a crow in flight in high relief on *F.*, and a host of others, inlaid as tiny specks of *shakudō hirazōgan*. Yedo, mid. XIX.

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4243.—*F.K.*, dark *shibuichi*, each piece chased in low relief with a carp in a wave amongst gilt *myriophyllum annularia.* XIX.

4244.—*F.K.*, small, *shibuichi*, *K.* inlaid in high relief with a large *cicada*, *F.* with a pine tree trunk. XIX.

4245.—*F.K.*, *shibuichi*, *ishimé*, inlaid in relief with a persimmon tree, *shakudō*, the fruit copper and gold, and chased with two red face monkeys, one of which is up on a branch pulling down the fruit. XIX.

4246.—*F.K.*, *shibuichi*, *ishimé*, chased in high relief *sukisagé* with a *karashishi* on each piece. XIX.

4247.—*F.K.*, *shibuichi*, chased in relief with a *karashishi* on each piece, that on the *Fuchi* partly incised on *tenjo kané.* XIX.

4248.—*F.K.*, *shibuichi*, inlaid, *iroyé*, with a fox and rice straw sheaves on each piece in a shower, rain lines inlaid gold.

4249.—*F.K.*, dark *shibuichi*, chased in relief with a horse on each piece, the hoofs gilt.

4250.—*Kojiri*, *shibuichi*, in the shape of a coiled snake, the reticulation lines inlaid in hexagonal mesh of *shakudō.* XIX.

4251.—*F.K.*, *shibuichi*, *K.* chased in relief with the cuckoo, and *F.* inlaid with a crescent moon, *hirazōgan*, behind a pine tree incised. XIX.

4252.—*F.K.*, dark *shibuichi*, *F.* inlaid with a wasp and pine needles, *K.* in the shape of a wasp nest inlaid with a gold wasp. XIX.

4253.—*F.K.*, *shibuichi*, *K.* inlaid with two crows, *shakudō*, and *F.* with persimmon, copper, on a gilt branch. XIX.

4254.—*F.K.*, *shibuichi*, *ishimé*, chased in relief with a dragon-fly on each piece, head and legs gilt. XIX.

4255.—*F.K.*, *shibuichi*, *ishimé*, inlaid in relief with wasp and three varieties of crickets, part gilt. XIX.

4256.—*F.K.*, *shibuichi*, *K.* Kwannon seated near branch in bottle; *F.* chased with lotus in low relief, the leaves nerved with gold. mid. XIX.

4257.—*F.K.*, *shibuichi*, shallow, *K.* chased with Chōhi and Komei in low relief, *F.* with horse under a pine tree. XIX.

4258.—*F.K.*, *shibuichi*, chased and inlaid in relief with a man crossing a plank bridge, holding by a gold rope his black ox, laden with two rice bales, wading in the stream below. XIX.

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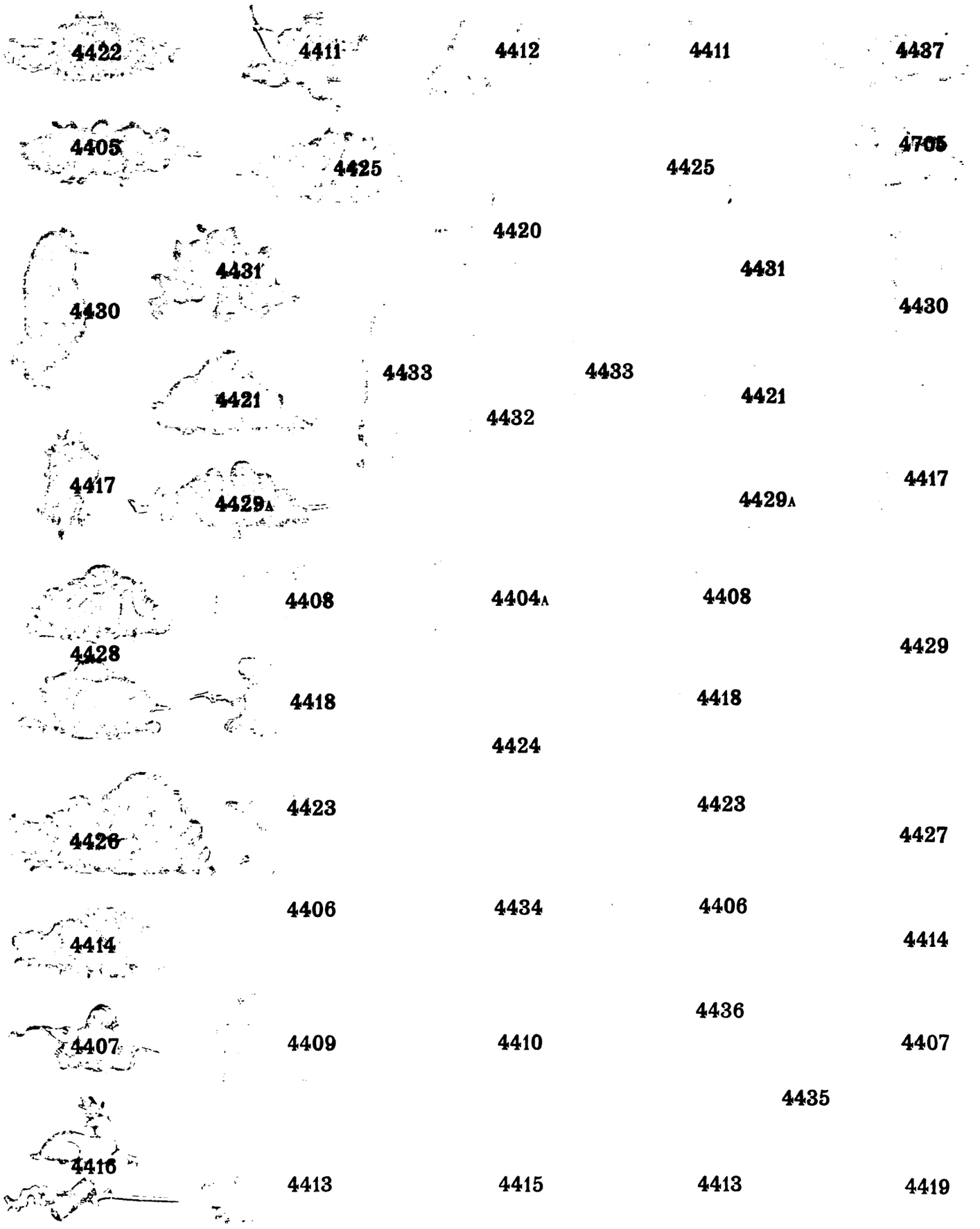

LXXXIV. MENUKI FIGURES.

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[illegible] in low relief with a carp in a wave amongst [illegible] XIX.

[illegible] relief with a large *cicada*, *F.* with a pine [illegible] XIX.

[illegible] relief with a persimmon tree, *shakudō*, the fruit [illegible] of which is up on a branch pulling [illegible] XIX.

[illegible] with a *karashishi* on each pi[illegible] XIX.

[illegible] on each piece, that on the *Fuchi* [illegible] XIX.

[illegible] straw sheaves on each piece in a [illegible]

[illegible] on each piece, the hoofs gilt.

[illegible] the reticulation lines inlaid in hex- [illegible] XIX.

[illegible] and *F.* inlaid with a crescent [illegible]

[illegible] pine [illegible], *K.* in the shape of a [illegible] XIX.

[illegible] and *F.* with persimmon, copper, [illegible] XIX.

[illegible] with a dragon-fly on each piece, head and [illegible] gilt. XIX.

[illegible] wasp and [illegible] varieties of crickets, part [illegible] gilt. XIX.

[illegible] *K.* *shibuichi*, *K.* [illegible] in bottle; *F.* chased with lotus [illegible] in low relief, the leaves nerved with gold. mid. XIX.

4257. *F.K.*, *shibuichi*, shallow, *K.* chased with Chōsu and Kōsen in low relief, *F.* with horse under a pine tree. XIX.

F.K., *shibuichi*, chased and inlaid in relief with a man crossing a plank bridge, holding by a gold rope his black ox, laden with two rice bales, wading in the stream below. XIX.

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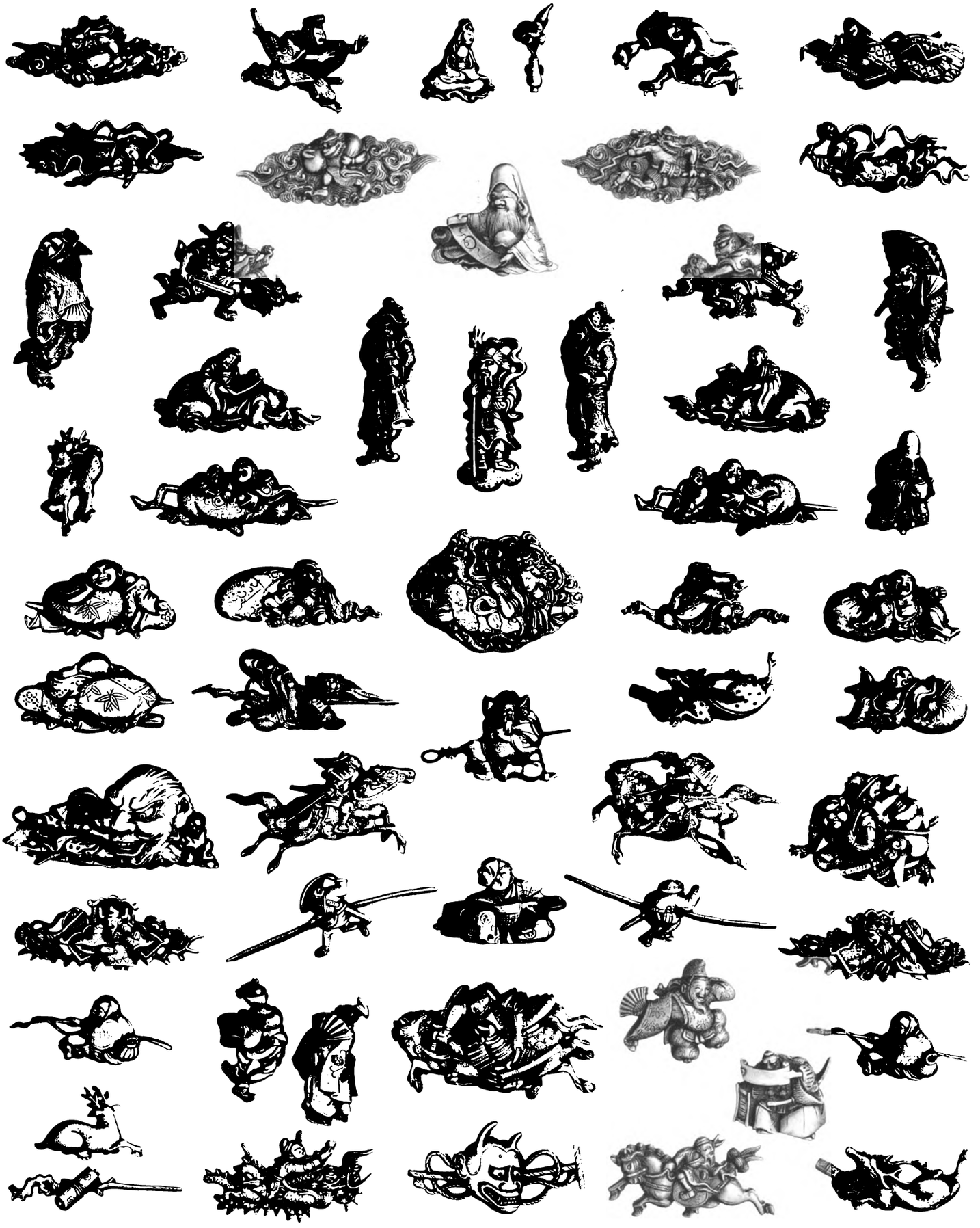

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4259.—*F.K.*, *shibuichi*, inlaid, *K.* with a Bokudo playing the flute on the back of his buffalo, *F.* with a willow tree. XIX.

4260.—*F.K.*, *shibuichi*, *K.* chased in relief with a Chinese sage, and *F.* with bridge and *Hototoguisu* in flight above the water. XIX.

4261.—*F.K.*, *shibuichi*, *F.* chased with two rice bales, inlaid *tama* and mallet; *K.* chased as Daikoku in his bag in which two rats play with cymbals.

4262.—*F.K.*, *shibuichi*, inlaid in relief with Kakinomoto no Hitomaru seated, watching the return of the boats, low relief *iroyé* work. XIX.

4263.—*F.K.*, *shibuichi*, inlaid in relief with Jurojin and his stag on *K.*; Hotei, with bag, child, *hossu*, fan and staff on *F.* mid. XIX.

4264.—*F.K.*, *shibuichi*, inlaid in relief with the three heroes: Kwanyu, Chōhi, Gentoku. XIX.

4265.—*F.K.*, *shibuichi*, chased in low relief with Moso returning home from the bamboo grove. XIX.

4266.—*F.K.*, *shibuichi*, *ishimé*, inlaid with a Chinese sage in relief, probably Koshohei, *iroyé*. XIX.

4267.—*F.K.*, *shibuichi*, chased in high relief and inlaid with Gentoku's ride on *K.*, and cranes in flight above waves on *F.* XIX.

4268.—*F.K.*, *shibuichi*, chased and inlaid in low relief *iroyé*, *F.* with a woodcutter smoking his pipe near a waterfall, *F.* with the old woman in Momotaro's tale, finding the peach. XIX.

4269.—*F.K.*, *shibuichi*, inlaid with a Chinese sage reading whilst walking, and a child bearing a bag on *F.* XIX.

4270.—*F.K.*, *shibuichi*, inlaid, *F.* with Chokwaro, gourd in hand, a boy seated near him, watching two horses (gold, *shakudō* and silver, piebald) galloping in *Kashira*. XIX.

4271.—*F.K.*, dark *shibuichi*, chased in low relief waves and inlaid with pieces of mother-of-pearl imitating rocks and shells; *K.* with median rib (on *tenjo kané*: Egawa, scratched).

4272.—*F.K.*, *shakudō*, same technique as above but with boats inlaid and usual *Kashira*.

4273.—*F.K.*, pair, *shibuichi*, *uchidashi*, inlaid with the Thunder God in a storm cloud, and people running away on *F.*, sheltered by umbrellas.

4274.—*F.K.*, dark *shibuichi*, inlaid with a wild goose in flight above golden reeds on each piece.

4275.—*F.K.*, dark *shibuichi*, *ishimé*, inlaid with a conventional *shakudō* stream bearing iris flowers and red spots; waisted *Fuchi*.

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4276.—*F.K.*, *shibuichi*, *ishimé*, inlaid with the moon in the clouds and its reflection in a long wave. XIX.

4277.—*F.K.*, *shibuichi*, *nanako*, inlaid in relief with rats, two and three, *iroyé* work. XIX.

4278.—*F.K.*, *shibuichi*, inlaid in relief *iroyé* with *reishi* (hard fungus) on each piece. mid. XIX.

4279.—*F.K.*, dark *shibuichi*, inlaid in relief with black clouds, moon and waves, also *togidashi pointillé* clouds, and a crow, *shakudō*. mid. XIX.

4280.—*F.K.*, *shibuichi*, inlaid in relief with a pine tree, golden hawk on *K.*, and dove in flight on *Fuchi*. XIX.

4281.—*F.K.*, *shibuichi*, inlaid in high relief with snow-covered reeds, and moon, *hirazōgan*, wild goose in flight on *Fuchi*. XIX.

4282.—*F.K.*, *iron*, inlaid with Kwanyu, Chohi and Gentoku. late XVIII.—early XIX.

4283.—*F.K.*, *shibuichi*, chased as a basket, filled with *hamaguri*, *shakudō* and silver, gold ropes, and inlaid with a red crab. *Ex Huish Colln.* XIX.

4284.—*F.K.*, dark *shibuichi*, inlaid and chased in relief with chrysanthemum, and butterfly, silver and copper *iroyé*.

4285.—*F.K.*, dark *shibuichi*, inlaid in relief with a tethered hawk on *K.* and a flight of cranes on *F.*, *shakudō*, silver and gold. XIX.

4286.—*F.K.*, dark *shibuichi*, inlaid in relief with crows and setting sun on *F.*, well head with *shimenawa* and bucket on *K.*

4287.—*F.K.*, dark *shibuichi*, inlaid in relief with Sasaki Takatsuna and Kajiwara Kagesuye at the Ujigawa, one warrior on each piece, good, detailed *iroyé* work.

4288.—*F.K.*, *shibuichi*, chased in waves and inlaid with fishes in *shakudō* and one large gold *tai* on each piece.

4289.—*F.K.*, pair, *shibuichi*, *nanako*, *K.* inlaid with a grasshopper gnawing a blade of grass, and *F.* with a praying mantis and grasses, asters and *warabi*, *iroyé* work.

4290.—*F.K.*, dark *shibuichi*, each piece inlaid with a silver heron amongst reeds, *iroyé* work.

4291.—*F.K.*, *shibuichi*, chased in waves and inlaid with trout.

4292.—*F.K.*, *shibuichi*, *K.* chased with Shoki on a *karashishi*, *uchidashi*, *F.* inlaid with a red devil thrown backwards.

4293.—*F.K.*, *shibuichi*, inlaid with a wild goose in flight on *K.* and another swimming amongst reeds on *F.*, both gilt. Signed with *Kakihan* only.

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4294.—*F.K.*, *shibuichi*, inlaid with flying wild geese and the moon, *iroyé*.
mid. XIX. [PLATE LXXV.]

4295.—*F.K.*, dark *shibuichi*, inlaid in *shakudō*, copper and gold with an *ashinaga ebi* and *mō* grass on each piece. Signed with *Kakihan* only.

4296.—*F.K.*, dark *shibuichi*, inlaid in relief, the crossing of the Ujigawa, warrior on horseback, *saihai* in hand on *K.*, three more wading in the river on *F.* *Ex Huish Colln.* XIX.

4297.—*F.K.*, dark *shibuichi*, inlaid in relief with one of the Kamo no Keiba racers on each piece. XIX.

4298.—*F.K.*, dark *shibuichi*, inlaid in relief *iroyé*, with Kusunoki Masashigé handing the Tora no Maki to Masatsura. XIX.

4299.—*F.K.*, *shibuichi*, chased all over as a mass of cherry blossoms with gold centres. XIX.

4300.—*F.K.*, *shibuichi*, similar design, but with stamens gold, and blossoms more delicately modelled. XIX.

4301.—*F.*, dark *shibuichi*, inlaid with cranes, *K.* one in flight, *F.* two standing in a river.
Ex Hawkshaw Colln. XIX.

4302.—*K.*, *shibuichi*, inlaid with a brocade design in gold wire, *Kiri* crest and square key pattern, peculiar shape. *Ex Hawkshaw Colln.* mid. XIX.

4303.—*F.*, *shibuichi*, inlaid in relief with a Shojo on each piece. *Ex Hawkshaw Colln.*

4304.—*F.*, *shibuichi*, chased in relief and inlaid: Takenouchi holding Ojin; and pine tree on *Fuchi*. *Ex Hawkshaw Colln.*

4305.—*F.*, *shibuichi*, *nanako*, inlaid in relief: *K.* with *chidori* above grasses, *F.* two cranes in flight. *Ex Hawkshaw Colln.* Kyoto, XIX.

4306.—*F.*, *silver*, chased in soft relief with a pine tree and inlaid with gold creepers.
Ex Hawkshaw Colln. XIX.

4307.—*F.*, *silver*, chased with a worn bark surface, and two reserves at corners, with scrolls of chrysanthemum on *nanako*; *F.* with plum tree on relief on *nanako*.
Ex Hawkshaw Colln. XVIII.-XIX.

4308.—*F.K.* and *Kurikata*, *shibuichi*, heavy, chased as a mass of large peonies and leaves, gilt centres to blossoms. XIX.

***

4309.—*F.K.*, *copper*, a basket of *hamaguri*, shells, *shakudō* and silver, cords gold.
Ex Hawkshaw Colln.

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4310.—*F.*, *copper*, gilt, *nanako*, chased and inlaid with the Yoshino cherry blossoms. *Ex Hawkshaw Colln.* XIX.

4311.—*F.K.*, *copper*, *nanako*, inlaid with a plum tree in bloom. XIX.

4312.—*F.K.*, *copper*, *ishimé*, inlaid with a sun fish and an octopus, *shibuichi*, in low relief. XIX.

4313.—*F.K.*, *copper*, deep semi-circular, *K.* chased in low relief with a large Shoki, *Oni* on *F.* making a deprecating gesture. late XVIII.—early XIX.

4314.—*Fuchi* and *Kojiri*, *copper*, chased with waves and stumps, inlaid with two swallows and a hawk, *iroyé*. XIX.

4315.—*F.K.*, *copper*, wall surface, each piece inlaid with a spider and its web, *niguromé*.

4316.—*F.K.*, *copper*, *nanako*, inlaid in relief with *hamaguri*, *shakudō* and silver.

4317.—*F.K.*, *copper*, with gilt border to *K.*, inlaid with an owl on a small branch, *tsuta* creeper, &c., *F.* inlaid with frog and herbs of autumn in a *kogai-ita* panel. XIX.

4318.—*F.K.*, *copper*, *ishimé*, inlaid in relief with a plum tree in bloom, *shakudō* and silver. XIX.

4319.—*F.K.*, *copper*, chased in relief with a dragon in clouds.

4320.—*F.K.*, *copper*, *ishimé*, inlaid in low relief with horses, one and three, *shakudō*. XIX.

4321.—*F.K.*, *copper*, *K.* shaped as a helmet with dragon's head, *F.* *ishimé* inlaid with ribs and spine, silver amongst *suzuki* grass. XIX.

4322.—*F.K.*, *copper*, heavy piece, chased with a hunter on a rock, musket in hand, *F.* inlaid *shakudō* with a bear running away towards its young, hidden under an overhanging rock. XIX.

4323.—*F.K.*, *copper*, *nanako*, *K.* shaped as a Daruma, *F.* inlaid with a *nioi*, *shakudō*. XIX.

4324.—*F.K.*, *copper*, with *shakudō* rim, chased as paddy fields, in which rise golden young rice; inlaid with several frogs jumping out of the turbid water, two of them fighting. XIX.

4325.—*F.K.*, *copper*, chased as a plaited basket, inlaid with mushrooms, gold and *shakudō*. XIX.

4326.—*F.K.*, *copper*, *nanako*, inlaid with *gingko* leaves, *shakudō* and *shibuichi*. XIX.

4327.—*F.K.*, *copper*, inlaid with swallows and a weeping willow, *shakudō* and gold. XIX.

4328.—*Fuchi* only, *copper* lacquered black and decorated in coloured *togidashi* with two *kugé* on the horse race (Kamo no Keiba). late XVIII.—early XIX.

4329.—*F.K.*, *copper*, shallow, with *shakudō* edge and lining to each piece, chased and inlaid in low relief with a small *sarumawashi* on *K.* and an almost naked man reclining near a *ro* on *F.* Signed with *Kakihan*.

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4461 4454A 4454A 4460

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4437A 4465

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LXXXV. MENUKI ANIMALS.

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[illegible] and inlaid with the Yoshino cherry blossoms. *Ex Tsukshaw Collin.* XIX.

[illegible] with a plum tree in bloom.

[illegible] and an octopus, *shibuichi*, in low relief. XIX.

[illegible] chased in low relief with a large Shoki, *Gai*[illegible] late XVII.—early XIX.

[illegible] inlaid with two swallows and XIX.

[illegible] spider and its web, *nigaromé*[illegible]

[illegible] and silver.

[illegible] on a small branch, *tsuba* [illegible] panel. XIX.

[illegible] with a [illegible] in bl[illegible] *shakudō* and silver. XIX.

[illegible] and three, *shakudō*. XIX.

[illegible] head *I. ishime* bound with [illegible] XIX.

[illegible] on a rock, market in hand, *F.* [illegible] under an overhanging rock. XIX.

[illegible] inlaid with a *nioi*, *shakudō*. XIX.

[illegible] fields, in which rise golden [illegible] two of them fighting. XIX.

[illegible] blooms, gold and *shakudō* XIX.

[illegible] and *shibuichi*. XIX.

[illegible] *shakudō* and gold. XIX.

[illegible] coloured *tegitashi* with two *kogi*[illegible] late XVII.—[illegible] XIX.

[illegible] shadow, with [illegible] each piece, chased and inlaid in low relief with a small *sarumawashi* on *K.* and an [illegible] man reclining near a [illegible] on *F.* Signed with *Kaishin.*

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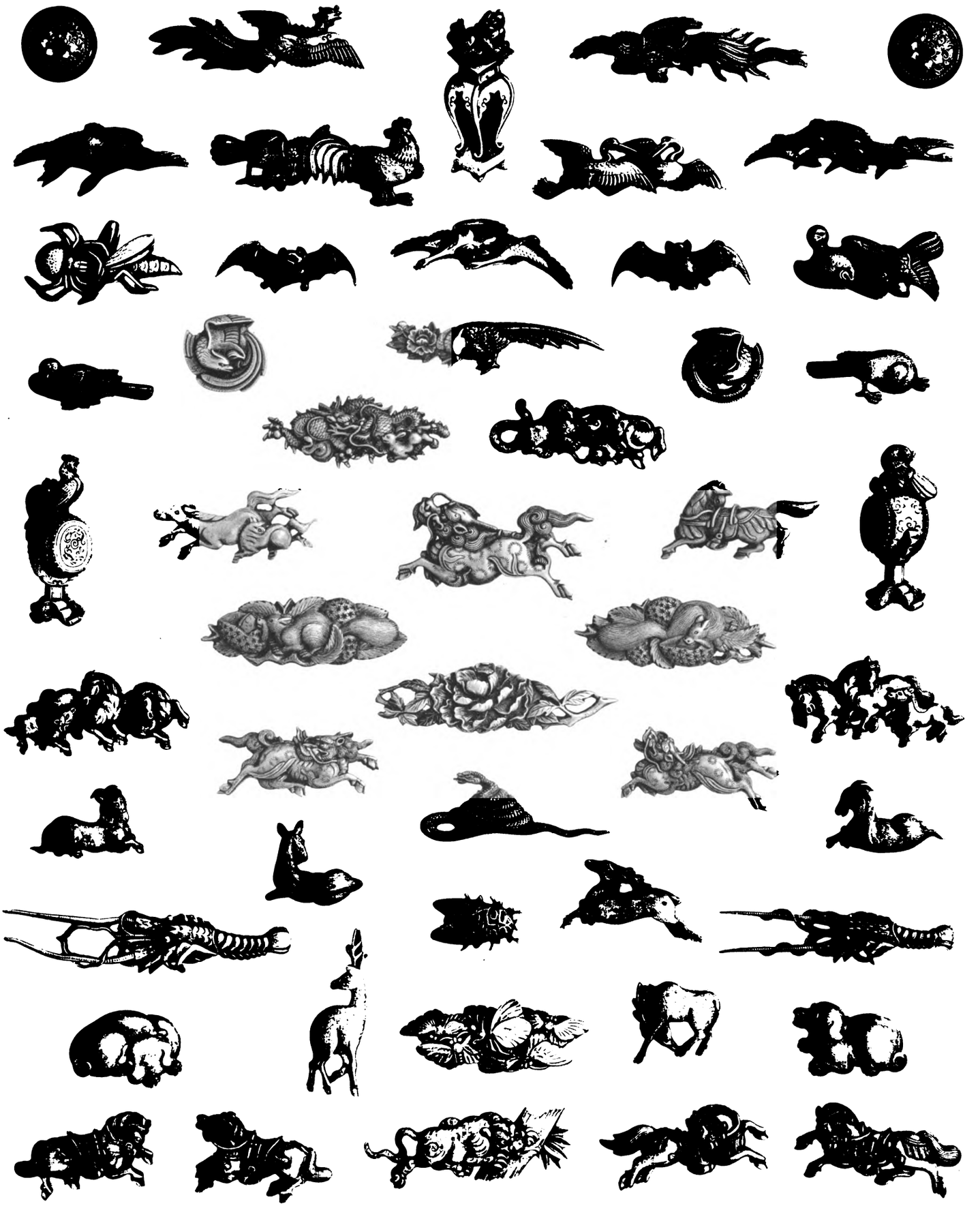

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4330.—*F.*, *sentoku*, inlaid in relief with Gama Sennin and another Sennin, drunk.

Ex Hawkshaw Colln.

4331.—*F.K.*, *sentoku*, inlaid with sparrows on a plum tree on each piece.

4332.—*F.K.*, *sentoku hari ishimé*, inlaid in relief with maple leaves and pine needles, *iroyé*.

late XVIII.

4333.—*K.*, *sentoku*, inlaid in relief with a dragon-fly, *shakudō* and copper rubbed with gold; conventional line spring on *F.* XIX.

4334.—*F.K.*, *sentoku*, inlaid in relief with a woodcutter watching a cuckoo in flight.

XVIII.-XIX.

4335.—*F.K.*, *sentoku*, *ishimé*, inlaid in relief with a gold crab and black bamboo on each piece. XIX.

4336.—*F.K.*, large, *sentoku*, *ishimé*, inlaid in high relief with *equisetum* in various metals on both pieces. late XVIII. [PLATE XLIV.]

4337.—*F.K.*, *sentoku*, chased with a *rinzu* pattern all over. Yedo or Kaga.

4338.—*Kashira*, odd, *shibuichi*, Tekkai chased in relief.

4339.—*Kashira*, odd, *shibuichi*, the three *saké* tasters, *intaglio relievato*.

4340.—*Kashira*, odd, *shibuichi*, the bag of Takaramono, with the treasures inlaid gold *hirazōgan*.

4341.—*Kashira*, odd, *iron*, inlaid with Shaka in a grotto.

4342.—*Kashira*, odd, *iron*, inlaid with a large head of Daruma.

4343.—*Kashira*, odd, *shibuichi*, *nanako*, inlaid in relief with a mask of Hannya, *iroyé*.

4344.—*Kashira*, odd, *shibuichi*, *nanako*, a laughing Shōki with a large umbrella.

4345.—*Kashira*, odd, *shibuichi*, Koshohei in relief.

4346.—*Kashira*, odd, *shakudō*, a reclining ox, with silver patches.

4347.—*Kashira*, odd, *shakudō*, Komei and Chōhi, *intaglio relievato*.

4348.—*Kashira*, odd, *shibuichi*, a fisherman, half-naked, seated amongst reeds.

4349.—*Kashira*, odd, *shibuichi*, inlaid in high relief with a white crane in the sea, in front of the sun disk, gold.

4350.—*Kashira*, odd, *shakudō*, *nanako*, inlaid with cherry blossoms and the moon.

4351.—*Kashira*, odd, *shakudō*, *nanako*, a fisherman at night.

4352.—*Kashira*, odd, *shakudō*, *nanako*, a hunter carrying a hawk.

4353.—*Kashira*, odd, *shakudō*, *nanako*, the Kogo no Tsuboné.

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4354.—*Kashira*, odd, *shakudō*, inlaid with a courtier in full dress, *iroyé*, with details of dress inlaid gold.

4355.—*Kashira*, odd, *shakudō*, *ishimé*, a temple watchman in relief.

4356.—*Kashira*, odd, *niguromé*, inlaid with a crane and reeds, *iroyé*.

4357.—*Kashira*, odd, *niguromé*, inlaid with Tobosako in the clouds.

4358.—*Fuchi*, odd, *nanako*, inlaid with two butterflies, *iroyé*. Signed: Gotō Mitsuyasu from the design of Kano Sanraku.

4359.—*Fuchi*, odd, Gentoku looking out of his window, *iroyé* work in relief.

4360.—*Fuchi*, odd, chased with a tree covered with blossoms. Signed: Sekijoken Motozane.

4361.—*Fuchi*, odd, *iron*, inlaid with a dragon, brass, minute work. Signed: Konkwan. XVIII.-XIX.

4362.—*Fuchi*, odd, *iron*, inlaid with peasants in a hut. Signed: Tetsugendo Shoraku.

4363.—*F.K.*, *shibuichi*, Watanabé no Tsuna at Rachomon, cryptomeria and *torii*. Signed: Kaneyuki (Hamano).

4364.—*Fuchi*, odd, *brass*, inlaid with asters, old tile and bird, *iroyé*.

4365.—*Fuchi*, odd, *shibuichi*, inlaid with a hunter watching for a fox.

4366.—*Fuchi*, odd, *niguromé*, *nanako*, inlaid with a silver hare and a gilt wave.

4367.—*Fuchi*, odd, *shibuichi*, a horse under a pine tree, high relief and *iroyé*.

4368.—*Fuchi*, odd, *shakudō*, *nanako*, inlaid in relief with iris and a swallow, *iroyé*.

4369.—*Fuchi*, odd, *shakudō*, *nanako*, with insects and herbs of autumn, Kikuoka style.

4370.—*Fuchi*, odd, *shibuichi*, inlaid with two grasshoppers in relief. Signed: Kotani Motooki.

4371.—*Fuchi*, odd, *shakudō*, inlaid with a boat on a lake, pine tree on shore. XIX.

4372.—*Fuchi*, odd, *shibuichi*, two Manzai dancers, *iroyé*. Signed: Tsunenao.

4373.—*Fuchi*, odd, *niguromé*, *ishimé*, inlaid with the mask, stick and bell in the Nō Dojoji. Signed: Nara Shigeharu.

4374.—*Fuchi*, odd, *shibuichi*, *ishimé*, bamboo and stream in low relief. Signed: Matsuda Issho. XIX.

4375.—*Fuchi*, odd, *shibuichi*, *nanako*, with *takaramono*, *shakudō*; Sumiyé style.

4376.—*Fuchi*, odd, *shakudō*, *ishimé*, a pine tree.

4377.—*Fuchi*, odd, *sentoku*, the spear and fan of Chōhi inlaid in high relief.

4378.—*Kanamono*, *shibuichi*, inlaid with a horse, a crow on a tree, and Fujiyama in the distance; *iroyé* work. XIX.

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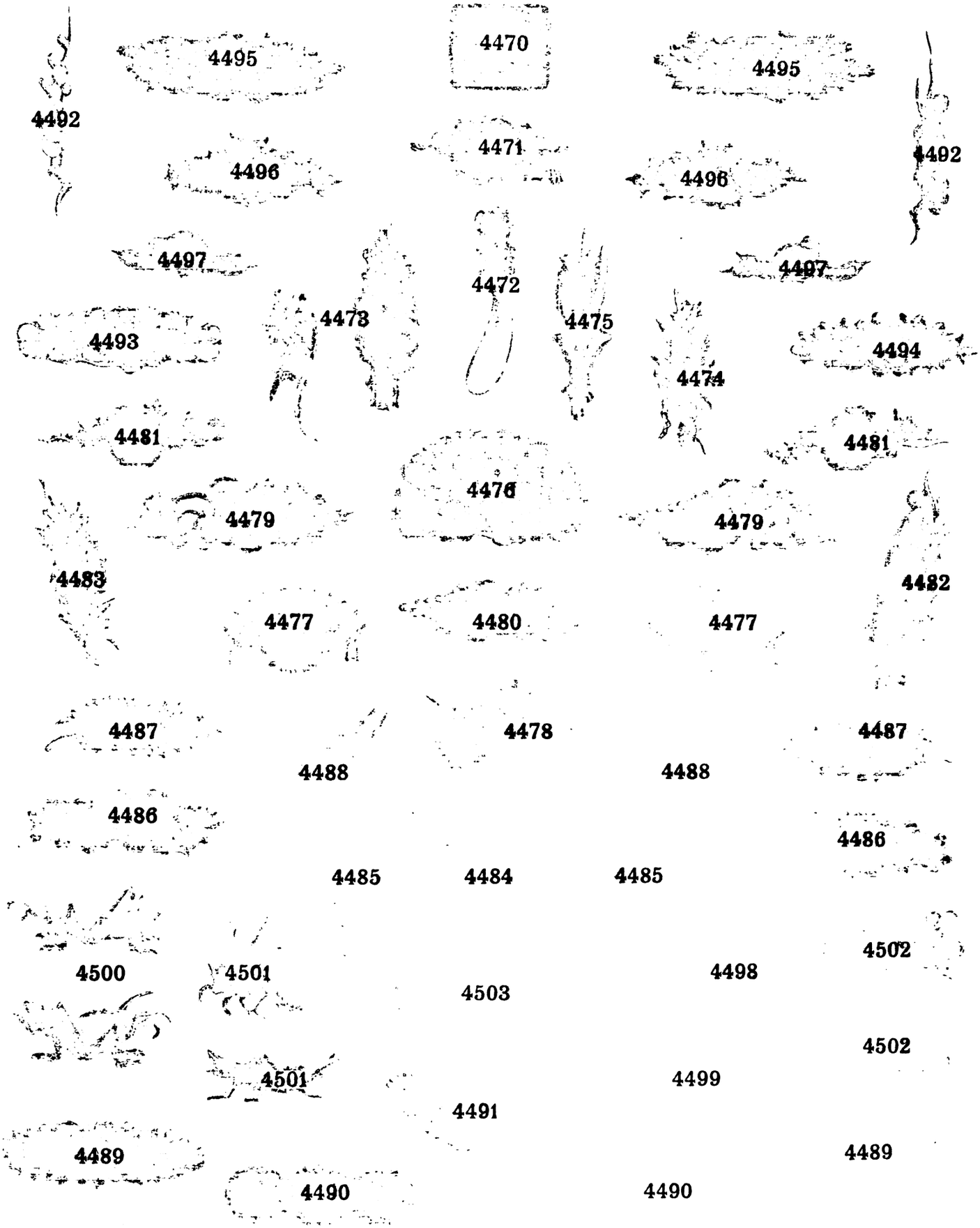

LXXXVI. MENUKI FLOWERS and INSECTS.

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[illegible] with a courtier in full dress, *iroyé*, with details of dress [illegible]

[illegible] a [illegible] watchman in relief.

[illegible] inlaid with a crane and reeds, *iroyé*.

[illegible] with Tokusaku in the clouds.

[illegible] with two butterflies, *iroyé*. Signed: Gotō Mitsunori from [illegible]

[illegible] of his whether, *iroyé* in relief.

[illegible] a tree covered with blossoms. Signed: Sekijoken Motozane.

[illegible] with a dragon [illegible] minute work. Signed: Konkwan.

[illegible] in a hut. Signed: Tetsugendo Shoraku. XVIII.-XIX.

[illegible] Rachomon, cryptomeria and *torii*. Signed: [illegible]

[illegible] and Wind, *iroyé*.

[illegible] with a hunting [illegible] for a fox.

[illegible] silver hare and [illegible] wave.

[illegible] tree, high relief and *iroyé*.

[illegible] inlaid with iris and a swallow, *iroyé*.

[illegible] and herbs of autumn. Kikuoka style.

[illegible] grasshoppers in [illegible] Signed: Kotani Motooki.

[illegible] a lake, pine tree on shore. XIX.

[illegible] Signed: Tsunenao.

4373. [illegible] the mark and bell in the Nō Dojoji. Signed: [illegible] Sangbaru.

4374. *Tsuba*, odd, [illegible] bamboo and stream in low relief. Signed: Matsuda Issio.

4375. *Tsuba*, odd, *shunichi*, [illegible] *Takaiō*; Sumiyé style.

4376. *Tsuba*, odd, *shakuao*, *iroyé*, a pine tree.

4377. *Tsuba*, odd, *sōgoku*, the spear and fan of Chōhi inlaid in high relief.

4378. *Kasamono*, *shichichi*, inlaid with [illegible], a crow on a tree, and Fujiyama in the distance; *iroyé* work. XIX.

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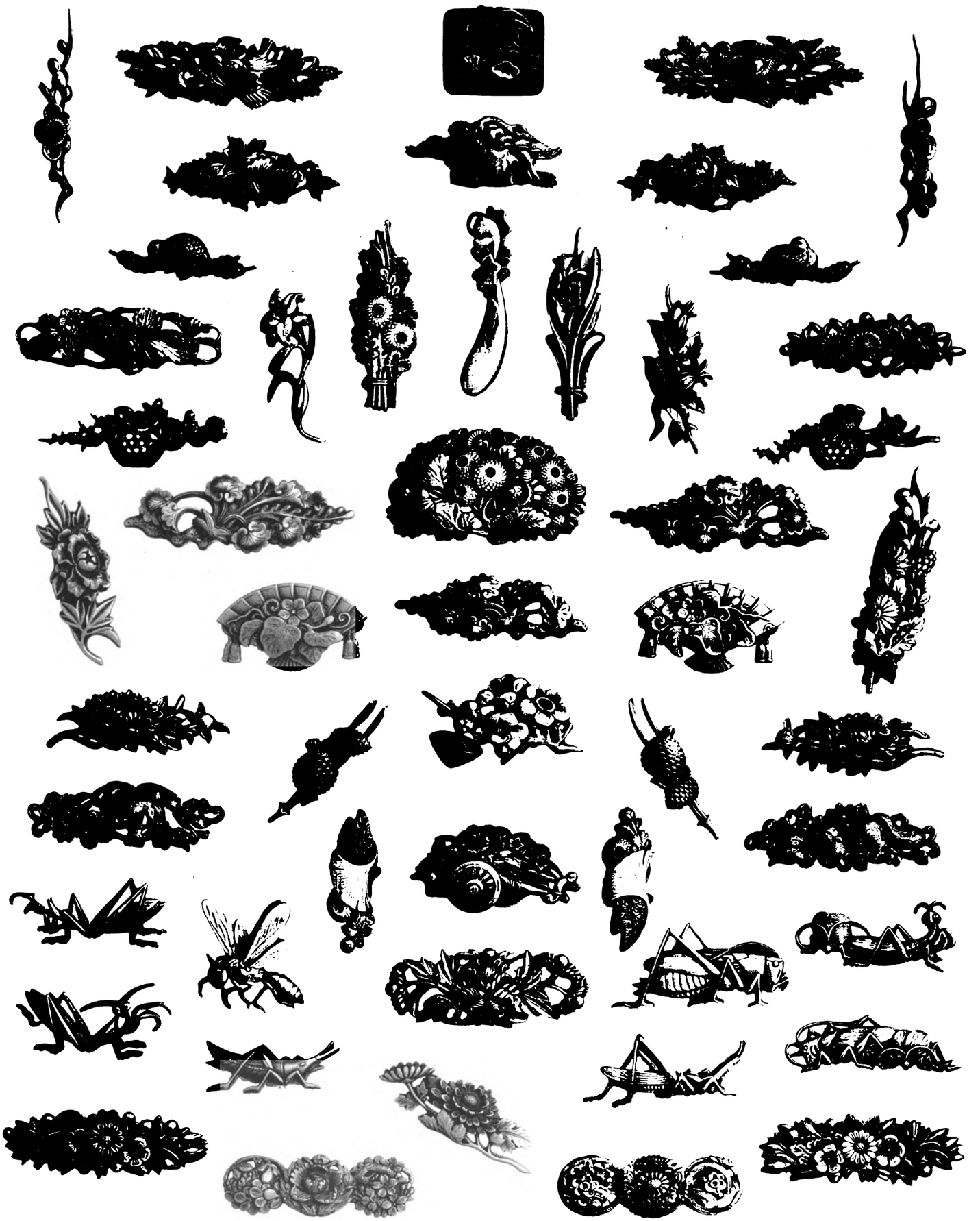

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GOLD MENUKI.

I. DRAGONS. [PLATE LXXXIII.]

4379.—Pair, curled spiny dragons, one with *tama.*

4380.—Curled dragon, one with *tama.* Signed: Issuiken Nobutaka.

4381.—Pair, long dragon, one with *tama*, the other without.

4382.—Pair, similar, but small.

4383.—Pair, thin *uchidashi*, chased over.

4384.—Single *menuki*, with *kanamono* pins added later, a three-claw dragon with *tama*, circular treatment.

4385.—Pair, small, dragon with *tama* and other without. [PLATE LXXXVIII.]

4386.—Another pair, larger. [PLATE LXXXVIII.]

4387.—Pair, long spiny dragons.

4388.—Dragon, in Gotō style, *uchidashi* chased.

4389.—Pair, long dragons, *uchidashi*, chased over.

4390.—Pair, *amario*, circular shape, green gold.

4391.—Pair, small *amario*, circular shape, red gold.

4392.—Pair, Amakurikara Rio wrapped around a *ken.*

4393.—Pair of long dragons, *uchidashi*, chased over, Gotō style.

4394.—Pair of elongated *amario.*

4395.—Pair of small *amario.* Signed: Yanagawa Naozumi (Naoshun).

4396.—Pair, bossed in high relief and chased, one a curled dragon, the other holding a *tama.*

4397.—Pair, dragons, *uchidashi*, chased over.

4398.—Small elongated dragon.

4399.—Pair, long dragons, thick metal, bossed and chased, one with *tama.*

4400.—Long dragon in Gotō style, somewhat rubbed.

4401.—Pair, long spiny dragons in Gotō style.

4402.—Pair, one dragon with *tama*, one without, attributed to Gotō Joshin by inside label.

4403.—Single dragon.

4404.—A flying dragon: *shifun.* Signed: Yanagawa.

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II. FIGURE SUBJECTS. [PLATE LXXXIV.]

4404A.—*Kanamono*, a Tennin chased in low relief in the clouds. Signed: Ito Katsunori.

4405.—Pair, Tennin with lotus flower and Hagoromo playing the *shakuhachi* (this piece with half the signature: Haru ....

4406.—Pair, each a man with a long pole.

4407.—Pair, each a fisherman.

4408.—Pair, Daikoku with his mallet, and Bentei playing the *biwa*, faces inlaid.

4409.—Two Manzai in ceremonial dress, with the crest, inlaid.

4410.—*Kanamono*, the Tomoe Gozen capturing a warrior, *iroyé* work, inlaid with silver and *shakudō*.

4411.—Pair, the capture of the oil thief.

4412.—Pair, Kwannon, seated, and vase filled with lotus.

4413.—Pair, Chorio and Kosekiko.

4414.—Pair, the Chinese Emperor Kan no Buti, and Seiobo, seated near dragon-handled fan and plum branch.

4415.—Single piece, T stick and mask of Hannya.

4416.—Pair, emblems of Jurojin: stag and staff with *makimono*.

4417.—Pair, Jurojin holding a *tama*, and stag, the former signed: Haruaki (Shummei Hogen).

4418.—Pair, Jurojin seated with his *minogame*, the face, hands, silver, and a stag with fan and *makimono*.

4419.—Stag with fan and *makimono* of Jurojin.

4420.—Single piece, Jurojin seated looking at a scroll, on which is painted a *tama*. Signed: Kagemasa.

4421.—Pair, each piece being Fugen Bosatsu seated on the elephant.

4422.—Single piece, Raiden in the clouds. Signed: Noriyuki (Hamano).

4423.—Pair, armed warriors on horseback, running a race, male and female roots.

4424.—Single piece, Shoki as a monkey showman, carrying a small *Oni* on his back, and holding the monkey's perch (hat and perch *shakudō*). Signed: Riūmin.

4425.—Pair, Raiden and Futen in the clouds.

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4426.—Single piece, a man carving a Ni O head, behind which a child hides (*iroyé* work). Signed: Yosho (*Rio*) only (one of a pair).

4427.—Single piece, one of the retainers of Raiko carrying the head of the Shutendoji.

4428.—Pair, Hotei and his bag.

4429.—Pair, Hotei seated on his bag smiling.

4429A.—Pair, Hotei and a child on each piece.

4430.—Pair, two figures: one a Manzai dancer, the other an old man with umbrella. Signed: Kingiokudo Miōchin Hirosada.

4431.—Pair, each a Shoki catching an *Oni*.

4432.—Single piece, Bishamon ten with *hoko* and *sharito*.

4433.—Pair of *menuki*, two Korean jugglers, one with a long trumpet, the other with a drum. Signed: Ozaki Yoshiaki.

4434.—A dancer in the role of Buaku, his mask thrown on one side, whilst he holds a *saké* cup. Signed: Shuraku.

4435.—*Kanamono*, Benkei reading the *kanjuncho*. Signed: Mingioku.

4436.—*Menuki*, single piece, a Sambasso dancer.

4437.—The poetess Ono no Komachi writing, *iroyé* work.

III. ANIMALS. [Plate lxxxv.]

4437A.—Pair, one a *kirin* (unsigned), the other a single blossom peony, chased in high relief on *uchidashi* work, inlaid leaves, *shakudō* and gold. Signed: Masaaki.

4438.—Single piece, snake coiled in striking position. Signed: Hidemitsu (Shunko).

4439.—A *cicada*, *champlevé* enamel.

4440.—Group of five butterflies, thick metal, the wings chased in low relief.

4441.—Pair, each a *kirin* running, usual *yin-yang* convention of one animal with the mouth open, the other with the mouth shut. Signed: Yoshioka Inaba no suké.

4442.—Pair, caparisoned horses.

4443.—Pair, caparisoned battle horses, longer treatment.

4444.—Single piece, a horse, the head turned back.

4445.—Single piece, mare and foal galloping.

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4446.—Pair, a stag, silver with *shakudō* spots and gilt horn, and a doe, gold with *shakudō* spots. Signed: Mitsuiyé.

4447.—Single piece, a *langouste*.

4448.—Single piece, a *langouste*, smaller piece. Signed: Terutsugu (Omori).

4449.—*Karashishi*, on a stand, this piece has been once mounted as a brooch.

4450.—*Hōwō* bird, with open bill. Signed: Masayoshi.

4451.—*Hōwō* bird with mouth open.

4452.—*Hōwō* bird, curled in a circle. Signed: Nagayoshi (Ichinomiya).

4453.—Two stags, one upright, the other with bent head.

4454.—Single piece, pheasant, and silver peony. Signed: Ishiguro.

4454A.—Pair, each a bat.

4455.—Pair, each piece a goat.

4455A.—Pair, round *menuki* with peony design in *cloisonné* enamel.

4456.—Pair, a dove each. Signed: Toshimitsu (naga).

4457.—Three wild geese in flight.

4458.—Pair, each a squirrel a branch of chestnut.

4459.—Pair, each a puppy dog, one curled up, one running.

4459A.—Single piece, two cranes in flight.

4460.—Single piece, two doves.

4461.—Single piece, a spider attacking a wasp.

4462.—Single piece, two wild geese in flight.

4463.—Single piece, five wild geese in flight, three partly inlaid *shibuichi*. Signed: Haruaki (Shummei Hogen).

4464.—Pair, each a cock on a drum.

4465.—Pair, three horses each.

4466.—Tiger and bamboo. Signed: Urabé Sadayoshi (rejected pupil of 2nd Soyo, circa 1800).

4467.—Pair, animals of the Zodiac: dragon, snake and rabbit on one piece, tiger, ox and rat on the other.

4468.—Single piece, cock and hen.

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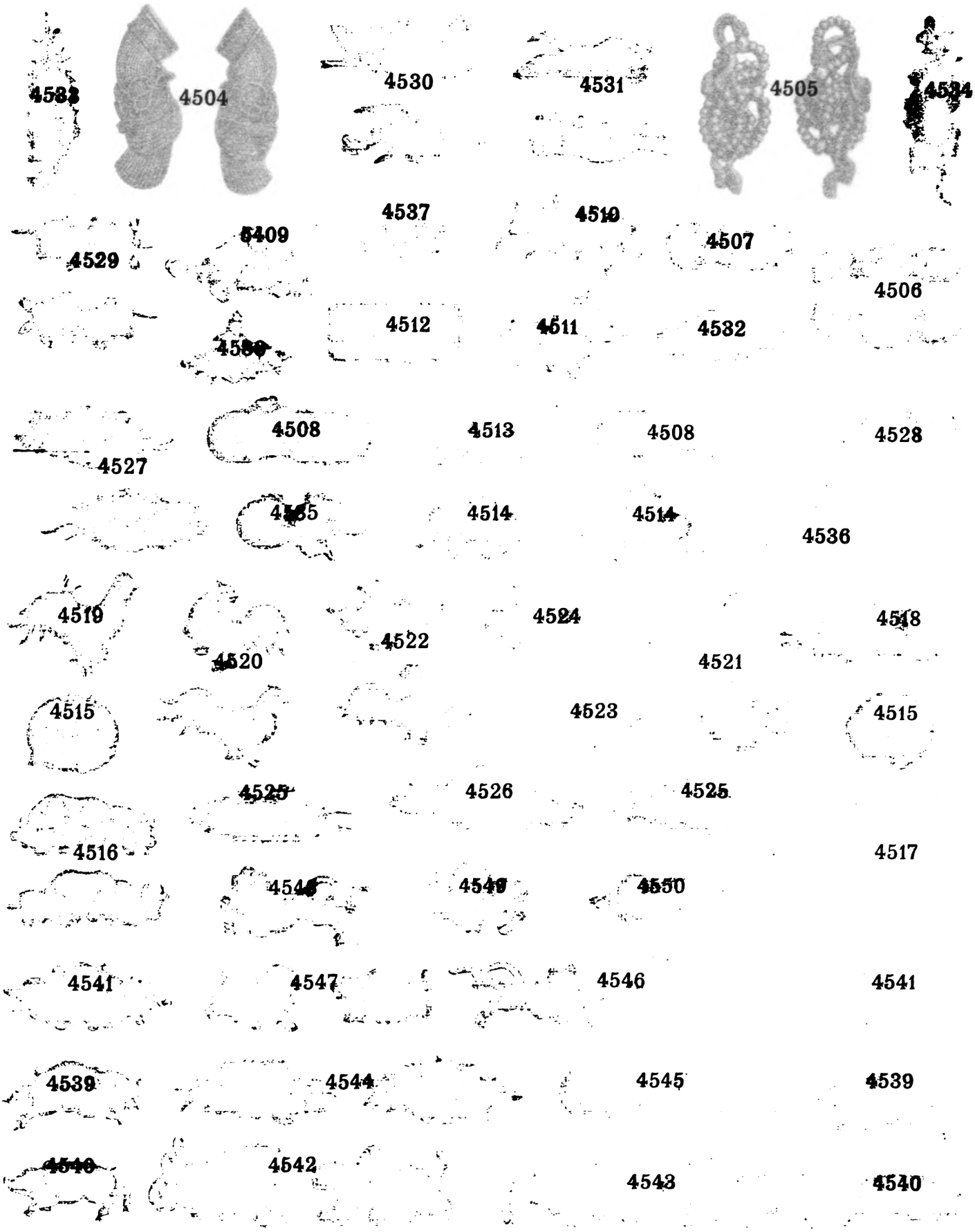

LXXXVII. MENUKI VARIA.

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[illegible] horn, and a doe, gold with *shakudō*

[illegible]gu (Omori).

[illegible] mounted as a brooch.

[illegible]

[illegible] (Ichinomiya).

[illegible] with bent head.

[illegible] or peony. Signed: Ishiguro.

[illegible]

[illegible] with peony [illegible] in *cloisonné* enamel

[illegible] Tochimatsu (Kogo).

[illegible] a dwarf.

[illegible] each a [illegible] of chestnut

[illegible] up one [illegible].

[illegible]—Single piece, [illegible] on light.

[illegible]

[illegible] on light, three partly inlaid *shibuichi*. Signed: Harumi

[illegible]

4464.—Pair, each a [illegible] on a drum.

4465.—Pair, three horses each

4466. Tiger and bamboo. Signed: Urabé Sadayoshi (rejected pupil of 2nd Soyo, circa 1800).

4467.—Pair, animals of the Zodiac: dragon, snake and rabbit on one piece, tiger, ox and rat on the other.

4468.—Single piece, cock and hen.

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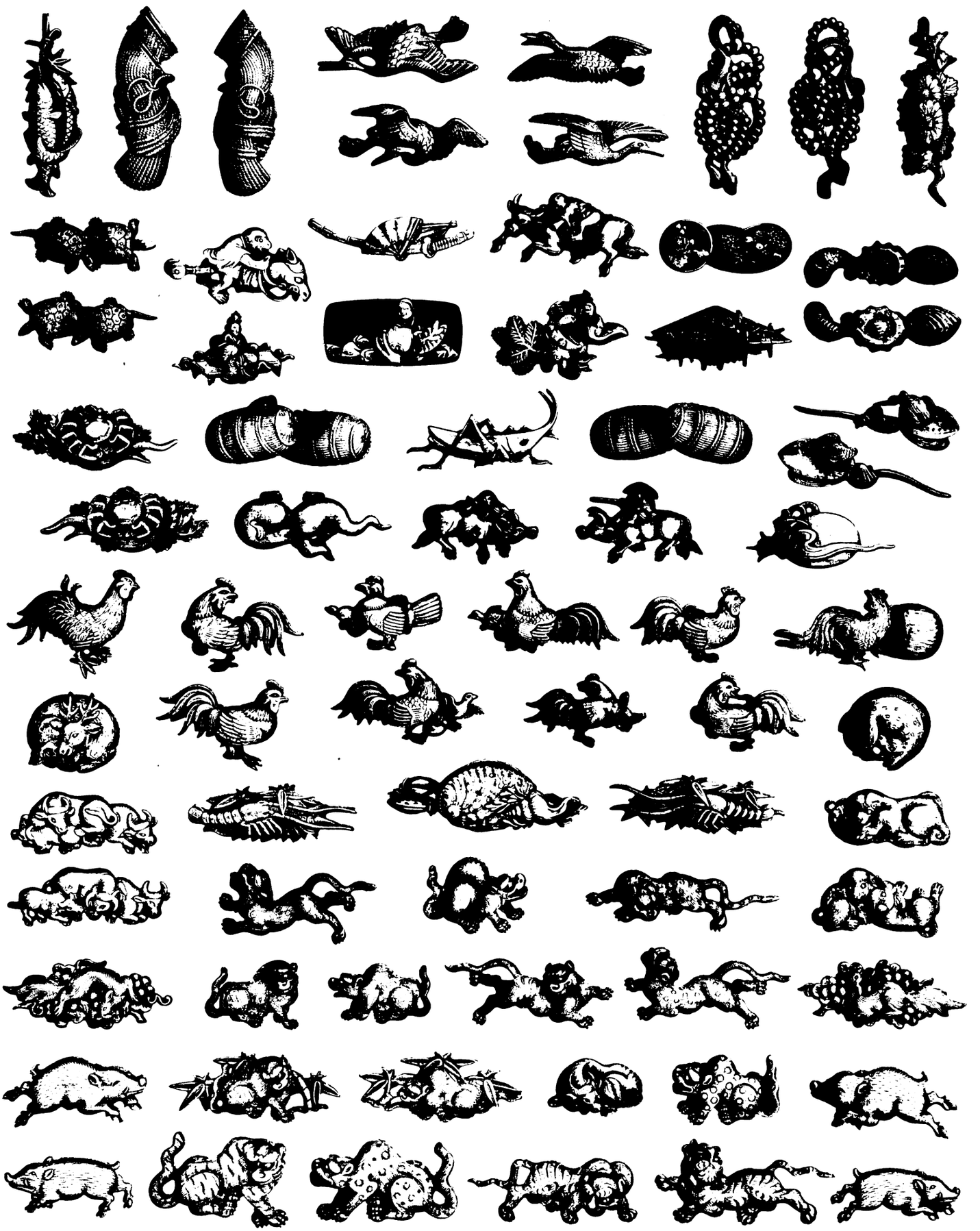

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IV. FLOWERS AND INSECTS. [PLATE LXXXVI.]

4470.—Small *kanamono*, a group of *asagao*, dianthus, *suzuki* and *eupatorium*, *iroyé* work; the back plate engraved with a gable and tree. Signed: Jutei.

4471.—Single piece, a house under a pine tree.

4472.—Single piece, a long gourd.

4473.—Pair, one tiger lily, the other chrysanthemum and lespedeza.

4474.—Single piece, pomegranate in bloom.

4475.—Single piece, narcissus.

4476.—Single piece, thick, with female root, a chrysanthemum covered with blossoms.

4477.—Pair, heavy pieces, each a court fan on which is laid a cutting of gourd creeper in bloom.

4478.—Single piece, plum blossoms and a hat, *shakudō*, with red rim and silver cord.

4479.—Pair, each a *malva* plant with flowers and *racéme* of *wistaria* blossoms.

4480.—Single piece, similar design.

4481.—Pair, flower basket with camellia plum blossoms and chrysanthemum, the other piece with narcissus, chrysanthemum and budding plum.

4482.—Single piece, chrysanthemum and lespedeza.

4483.—Single piece, single-blossom peony.

4484.—The flower chariot, loaded with hollyhock, *kikyo*, wild dianthus and *eupatorium*. Signed: Riusai (Yanagi).

4485.—Pair, each a *gingko* leaf, chrysanthemum blossoms and fern leaves.

4486.—Pair, squirrels in a gourd vine.

4487.—Pair, peony flowers.

4488.—Pair, with female roots, each a pine needle and two cones.

4489.—Pair, chrysanthemum and wild dianthus.

4490.—Pair, each formed with three flower arrangements in *mon* shape: plum, chrysanthemum, narcissus; cherry, peony, lespedeza.

4491.—Single piece, a branch of chrysanthemum with two blossoms.

4492.—Pair, each a plum twig with three blossoms.

4493.—Single piece, a *tsuta* vine in flower.

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4494.—Single piece, chrysanthemum and dianthus.

4495.—Pair, sparrows on millet sheaves.

4496.—Pair, peony and chrysanthemum, silver and *shakudō iroyé*.

4497.—Pair, each a quail and three heads of millet.

4498.—Single piece, a large grasshopper.

4499.—Single piece, a horned grasshopper.

4500.—Pair, each a praying mantis.

4501.—Pair, a wasp and a horned grasshopper.

4502.—Pair, praying mantis and cricket, and grasshopper and cricket. Signed: Kikuoka Mitsutoshi.

4503.—Single piece, a peony in bloom.

4504.—Pair, each a rope curtain, *nawa noren*, bunched up.

4505.—Pair, each a rosary.

4506.—Single piece, three shells with enamel stripes, red and green.

4507.—Single piece, a circular cartouche inlaid with a peony, and a fan-shaped one inlaid with sparrows on a tree, *nanako* ground.

ANIMALS. VARIOUS. [PLATE LXXXVII.]

4508.—Pair, sparrows on bales of rice. Signed: Yoshioka Inaba no Suke.

4509.—Single piece, monkey on a hobby horse.

4510.—Single piece, child riding on an ox. Signed: Sozaemon.

4511.—Single piece, a Manzai dancer.

4512.—*Kanamono*, a court lady on the occasion of the *ne no asobi* or *ko matsu biki* festival; the back *shakudō* with gold *nashiji*; also fastener.

4513.—Single piece, horned grasshopper.

4514.—Pair, man riding on a silver ox, and child on a golden buffalo.

4515.—Pair, each a deer, curled in the round. Signed: Shummei Hogen.

4516.—Pair, each a group of oxen and a calf.

4517.—Pair, one a puppy with a shell, the other two puppies playing.

4518.—Single piece, cock and drum. Signed: Iwamoto.

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LXXXVIII. MENUKI VARIA.

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[illegible] and *shakudō inrō*.

[illegible] heads of mallet.

[illegible] of grasshopper.

[illegible] mantis.

[illegible] horned grasshopper.

[illegible] and cricket, and grasshopper and cricket. Signed: Kikuoka [illegible]

[illegible] a peony in bloom.

[illegible] bunched up.

[illegible] a rosary.

[illegible] three shells with enamel stripes, red and green.

[illegible] Single piece, a circular cartouche inlaid with a peony, and a fan-shaped one inlaid [illegible] sparrows on a tree, [illegible] ground.

ANIMALS, VARIOUS. [PLATE LXXXVII.]

4508.—Pair, [illegible] rows on bales of rice. Signed: Yoshioka Inaba no Sake.

4509.—Single piece, mouse on a hobby horse.

4510.—Single piece, child riding on an ox. Signed: Sozaemon.

4511.—Single piece, a Manzai dancer.

4512.—*Kanamono*, a young lady on the occasion of the *ne no asobi* [illegible] *ko matsu biki* festi[illegible] [illegible] *shakudō* with gold *nashiji*; also fastener.

4513.—Single piece, horned grasshopper.

4514.—Pair, man riding on a silver ox, and child on a golden buffalo.

4515.—Pair, each a deer, curled in the round. Signed: Shummei Hogen.

4516.—Pair, each a group of oxen and [illegible]

4517.—Pair, one a puppy with a shell, the other two puppies playing.

4518.—Single piece, cock and drum. Signed: Iwamoto.

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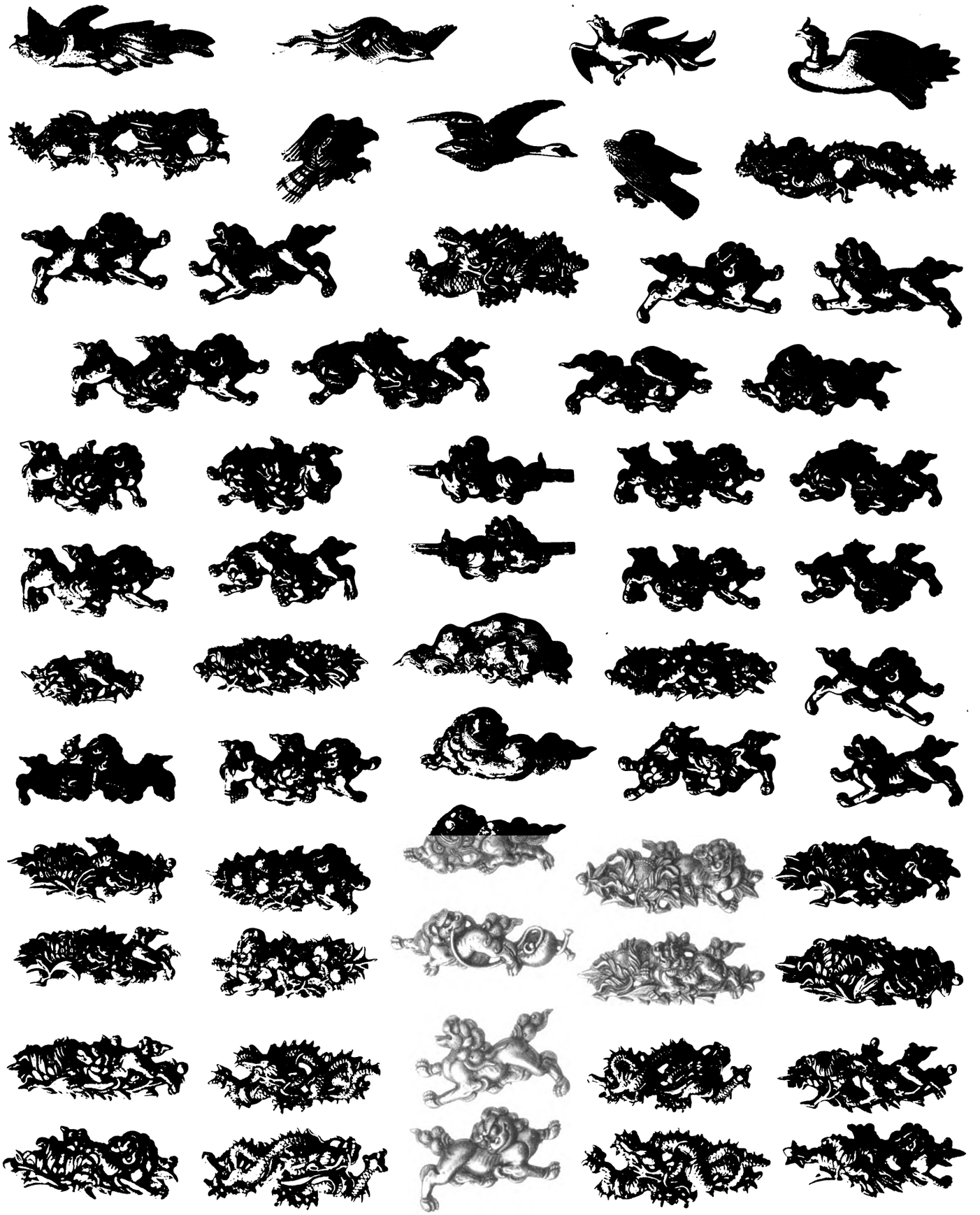

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4519.—Single piece, a rooster.

4520.—Pair, each a cock.

4521.—Pair, each a cock.

4522.—Single piece, hen and chick.

4523.—Single piece, hen and chick, smaller.

4524.—Pair, cock and chick and hen with chickens respectively.

4525.—Pair, each a crayfish and bamboo.

4526.—Single piece, *haliotis* shell, *tuto*, and two clams. Signed: Katsumori.

4527.—Pair, each a crab on a *daikon*.

4528.—Pair, each a bittern on a *haliotis* and *pecten* shells.

4529.—Pair, each a couple of tortoises. Signed on the tails: Mitsuyoshi (Gotō).

4530.—Pair, each a crane in flight.

4531.—Pair, each a crane in flight.

4532.—Single piece, a hat used on props to protect narcissus against the cold nights.

4533.—Single piece, two fishes strung on bamboo. Signed: Yamazaki (Ichiga).

4534.—Single piece, a branch of chrysanthemum.

4535.—Single piece, two *namazu*.

4536.—Single piece, the moon reflected in a stream beneath reeds.

4537.—A *Tachi* and two fans.

4538.—Single piece, Chinese lady with *Hōwō* headgear seated.

4539.—Pair, each a wild hog. Signed: Sadayoshi.

4540.—Pair, for the small sword, unsigned, similar style.

4541.—Pair, each a squirrel on a vine.

4542.—Pair, one a tiger, the other a leopard.

4543.—Pair, each a tiger. Signed: Yanagawa.

4544.—Pair, each a tiger and bamboo.

4545.—Pair, one a huddled leopard, the other a cow, the spots *shakudō*.

4546.—Pair, one a leopard, the other a tiger. Signed: Kikuoka Mitsutoshi.

4547.—Pair, a tiger and a leopard.

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4548.—Pair, a leopard and a tiger.

4549.—Single piece, a tiger.

4550.—Single piece, a tiger. Signed: Nagatsune.

HŌWŌ AND SHISHI. [PLATE LXXXVIII.]

4551.—*Hōwō* bird. Signed: Tsuji on the shoulder.

4552.—*Hōwō* bird. Signed: Mitsuhigé.

4553.—Pair, *Hōwō* bird in flight.

4554.—Wild goose in flight.

4555.—Pair, each a hawk, with *shakudō* bill and feather stripes. Signed: Sekiyenshi, with *Kakihan* (*i.e.* Tsuchiya Masachika, Yasuchika VI.), male and female roots.

4556.—Pair, each a *shishi* and bar.

4557.—Pair, each a *shishi*.

4558.—Pair, *shishi* and peony on each.

4559.—Pair, similar subject.

4560.—Pair, each *shishi* and peony with three buds.

4561.—Pair, two *shishi*.

4562.—Pair, each two *shishi*.

4563.—Pair, each two *shishi*.

4564.—Pair, each two *shishi* fighting.

4565.—Pair, each two *shishi* at play.

4566.—Pair, similar subject.

4567.—Pair, each a *shishi* with great curls.

4568.—Pair, each a curly *shishi*.

4568A.—Pair, same subject.

4569.—Pair, each a *karashishi*, thick, with hollow circular root. Signed: Omori Teruhidé.

4570.—Single piece, *karashishi* pulling a bag.

4571.—Single piece, two *shishi*.

4572.—Single piece, *karashishi* with very curly hair.

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4573.—Single piece, two *shishi* at play.

4574.—Single piece, one *shishi* gold and two *shakudō*.

4575.—Pair, *shishi* amongst peonies.

4576.—Single piece, small *shishi* and peonies.

4577.—Pair, each a *shishi* and single peony.

4578.—Pair, similar subject.

4579.—Pair, same subject.

4580.—Large dragon, gold.

***

4581.—*Menuki*, two dragons, copper gilt. *Ex Hawkshaw Colln.*

4582.—*Menuki*, pair, Shaka and Daruma, *iroyé*. Signed: Shōzui. *Ex Hawkshaw Colln.*

4583.—*Menuki*, odd, Fudo Miō Ō, *iroyé* work. *Ex Hawkshaw Colln.*

***

A few cast *tsuba*: the frog, the three monkeys, signed Masanori; the rat, signed Masakata; the dragon on bell, and the lotus leaves signed Hisatsugu of Hagi Chōshū have been eliminated; they and others with Bushū and Chōshū names or even signatures of great masters crop up from time to time. The following two pieces are recorded because of their uncommon nature.

4584.—*Iron*, cast, convex with *kiri mon* and tendrils inside gilt and lacquered (date doubtful, this may have been a kettle lid originally).

4585.—*Iron*, hexagonal with lobed sides (150-140) with a dragon in low relief, cast, thin piece.

XIX.

THE END.

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